



## BOOKS FOR OPTIMISTS

THE GREATEST GIFTS  
ON THE PLANET!

100 Years of Helmut Newton:  
The Making of SUMO  
and the Birth of BABY SUMO

PLUS

From the Archives:  
The TASCHEN History  
from 1980–Today

40

TASCHEN

SINCE 1980



# Books for Optimists: inclusive, independent, inspirational.



"It is possible to turn back the clock and recover what seemed lost forever."  
Lélia Wanick Salgado

The Instituto Terra was founded in 1998 on land belonging to the Salgado family. Through a scientifically planned program of raising and planting saplings, the slopes and lowland of the Instituto Terra are now covered with two million new trees of more than 300 different species.

London / Los Angeles, October 2020

Dear Bookworms,

Since we started our work as cultural archeologists in 1980, TASCHEN has become synonymous with accessible, eclectic publishing. In the first part of this magazine, we revisit 40 years of TASCHEN's history through our archives. The books and artists' portraits we selected are not a "best of" list, they represent our journey from 1980 until today.

One of the decisive moments in our history was the publication of Helmut Newton's SUMO in 1999. Newton's genius, the extraordinary resources put into this project, and its sheer scale opened new horizons: SUMO became a landmark in publishing and one of the most recognizable books of the last century. To celebrate both Helmut Newton's 100th birthday on October 31<sup>st</sup> and TASCHEN's 40<sup>th</sup> anniversary, we are proud to present the BABY SUMO: a clone with the same DNA, shrunk to exactly half the size, but priced at just a fraction of its legendary parent.

And staying true to our company's credo, we introduce the 40 series, new editions of some of the stars of our program — now more compact, insanely low priced, and still realized with the same commitment to impeccable production.

Every TASCHEN book plants a seed! For almost 10 years we have been a carbon neutral publisher. Each year we offset our annual carbon emissions with carbon credits at the Instituto Terra, a reforestation program in Minas Gerais, Brazil, founded by Lélia and Sebastião Salgado. To find out more about our ecological partnership, please visit [taschen.com/zerocarbon](https://taschen.com/zerocarbon).

Thank you for joining us on our 40 year journey. You have kept TASCHEN alive and thriving so we can focus on our mission of inclusive, independent and inspirational publishing. But most of all, a huge thank you to all the wonderful artists and free spirits who entrust us to communicate their work and vision to all of you across the planet. The highbrow, the lowbrow, the stars, the strange and the sexy: we like it all!

Peace,

Marlene and Benedikt Taschen

## Inspiration: unlimited. Carbon footprint: zero.



From the Archives



David Hockney, 2020





THE MOUTH THAT ROARED, 1970



FIT FOR A KING, ALI VS. BUGNER, 1973



Edition of 40  
39.4 x 39.4 in.  
signed by Neil Leifer  
€/£3,500

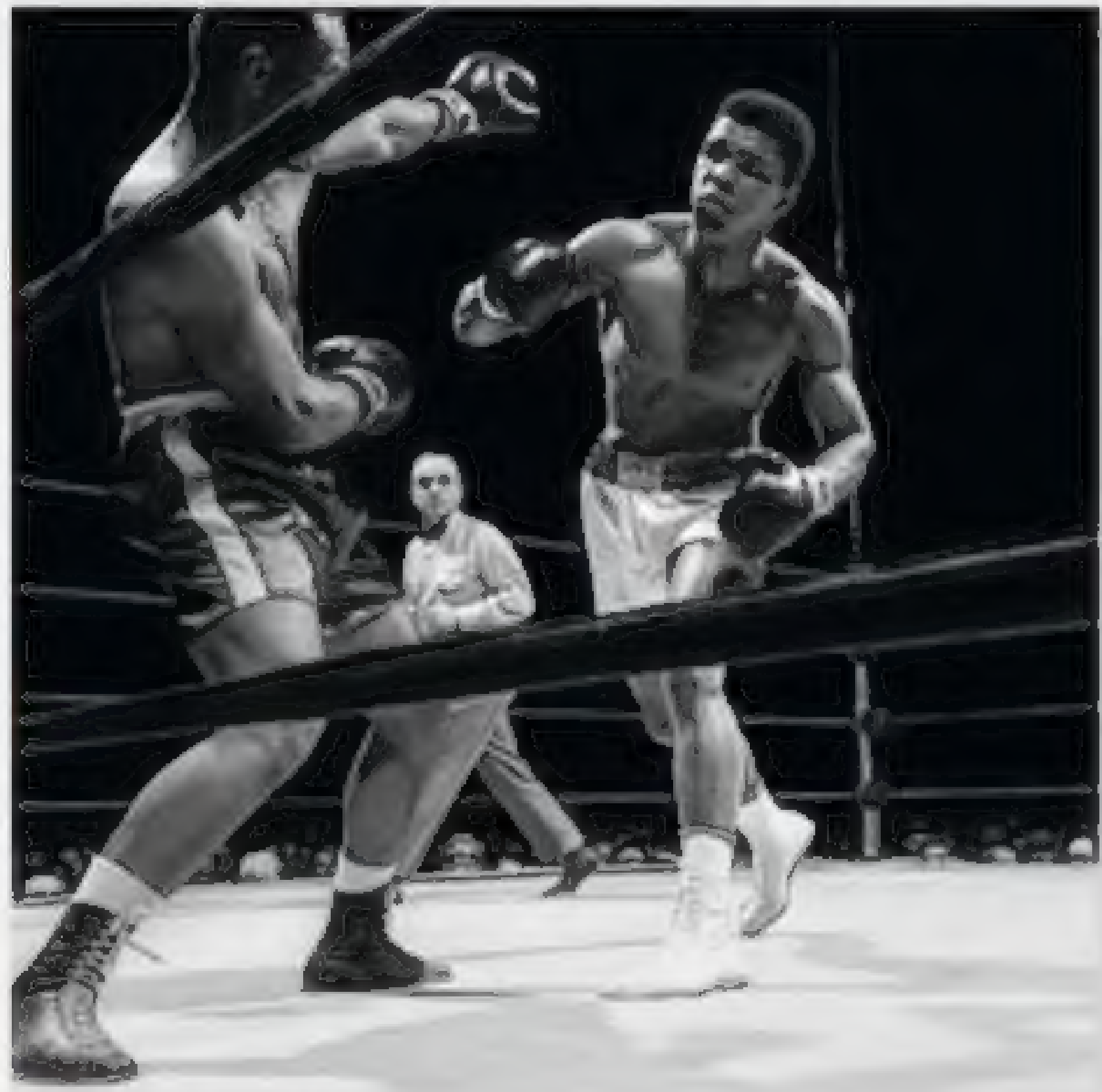
*See pages 198-207.*



# Neil Leifer pays tribute to the legendary Muhammad Ali



ALI VS. LISTON II, 1965



ALI VS. FOLLEY, 1967

**Ten classic photographs, each in an edition of 40 signed Dye-sublimation prints on ChromaLuxe aluminum panels, ready to hang.**





# 1980s

## Comic beginnings...

...for the young Benedikt Taschen: 18 years + 25 square meters = the first incarnation of TASCHEN COMICS! After years of collecting, he sets up his own store in Cologne, Germany, selling a huge selection of new and rare collector's comics.





MICS

TACCHEN

FLW 945



1980



18-year-old Benedikt Taschen at his first comic book store in Cologne.





**1980**

**SALLY FORTH** by Wallace Wood. The very first **TASCHEN COMICS** publication. He started his career as an EC Comics artist (40 years later: see our new XL *The History of EC Comics* book).



**1982**

**RAY BANANA** by Ted Benoît.

## Surreal success!

Magritte saves the day (and the company). Penniless Benedikt borrows money wherever he can to buy 40,000 copies of a Magritte book printed in English. The gamble pays off: within a few days the entire stock sells out at the revolutionary retail price of 9.95 Deutschmarks.



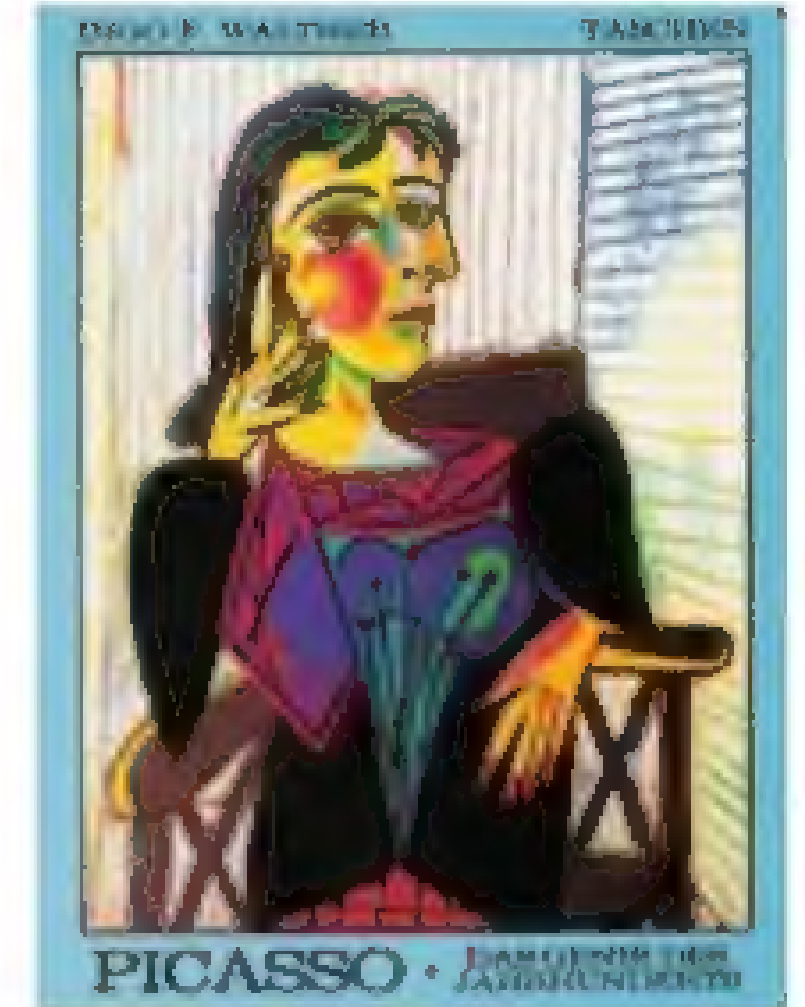
**1984**

**MAGRITTE**.  
IDEAS AND IMAGES.



**1985**

**DALI** by Conroy Maddox. The first two original **TASCHEN** books: Dali and Picasso.



**1985**

**PICASSO** by Ingo F. Walther.

Invitation to the opening of the first store:  
"Germany's largest specialist shop for comics and adjacent fields offers several thousand new publications from twelve countries around the world." 1980.

**COMICS**  
Neuerscheinungen + Antiquariat

Ab Samstag,  
den 9. Februar,  
9.30 Uhr

Deutschlands größtes Spezialgeschäft für Comics und  
angrenzende Gebiete führt einige tausend Neuerschei-  
nungen aus zwölf Ländern der Erde.

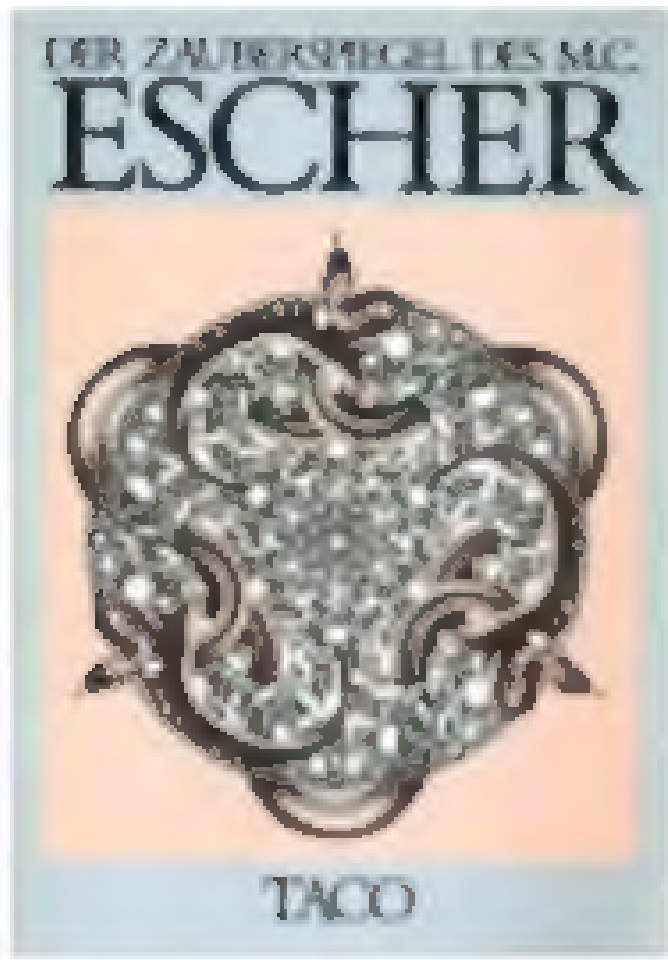
Benedikt Taschen  
Lungengasse 32  
(am Neumarkt)  
D-5000 Köln 1  
Tel.: 02 21/21 69 46

täglich geöffnet  
von 10.30 bis 18.30 Uhr  
samstags von  
9.30 bis 14.00 Uhr



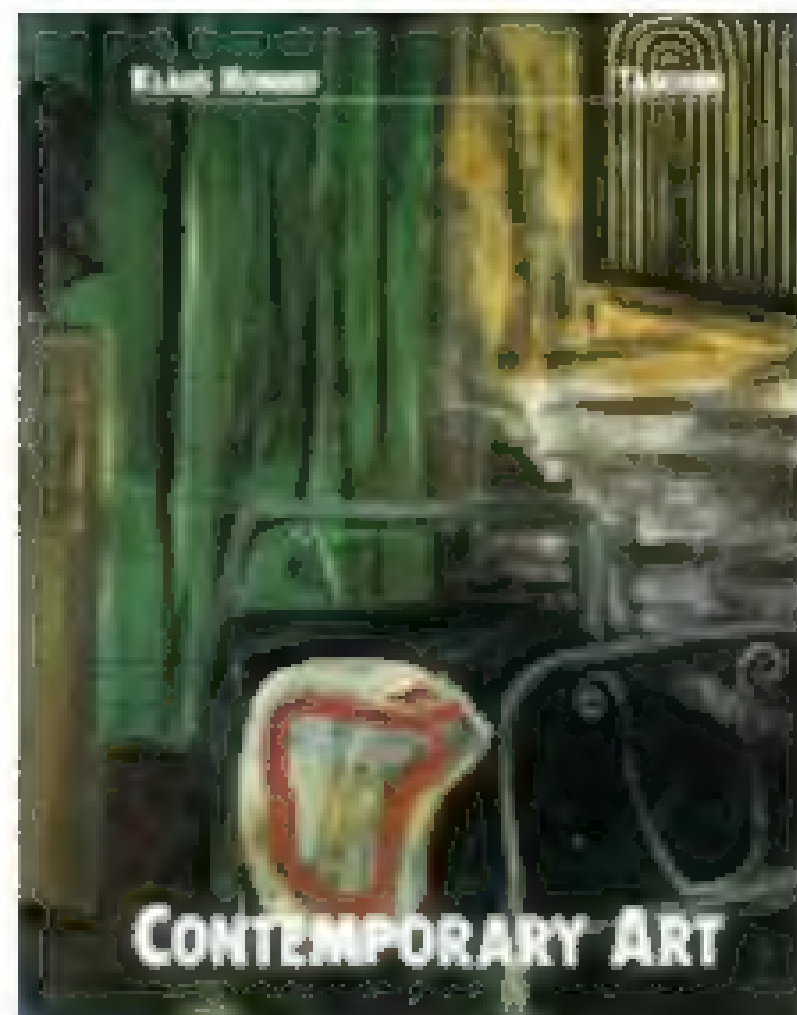
A three-story store in Cologne becomes  
the new home of **TASCHEN COMICS**, 1982.





**1986**

THE MAGIC MIRROR  
OF M.C. ESCHER



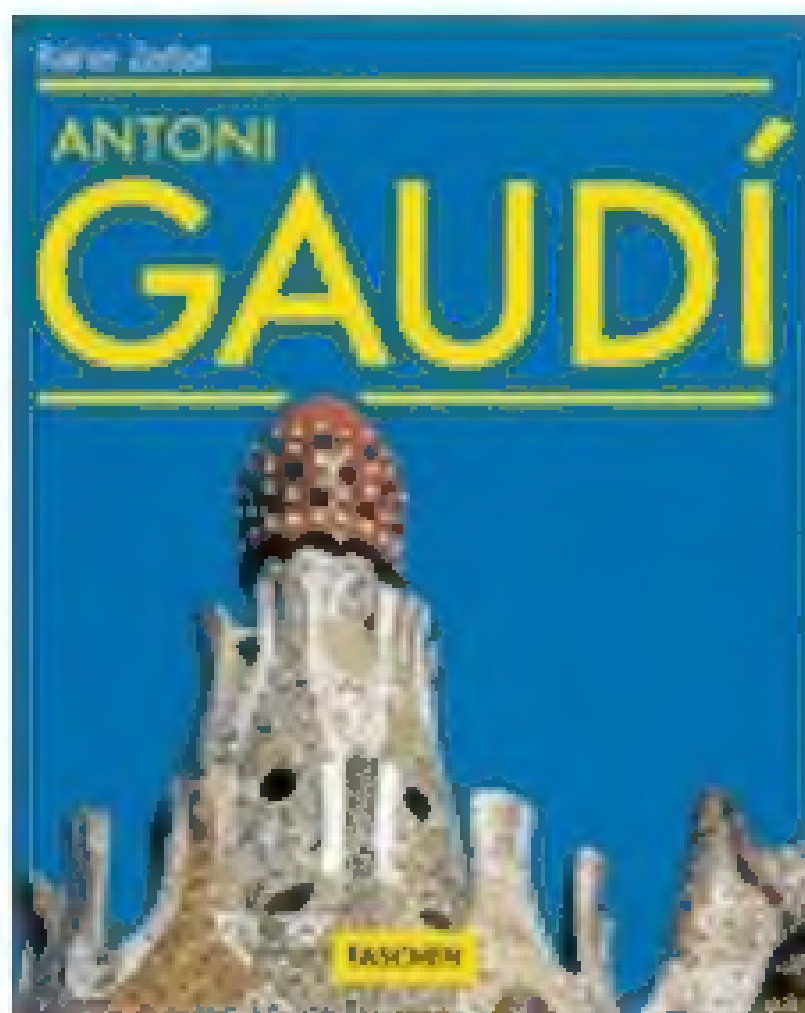
**1988**

CONTEMPORARY ART



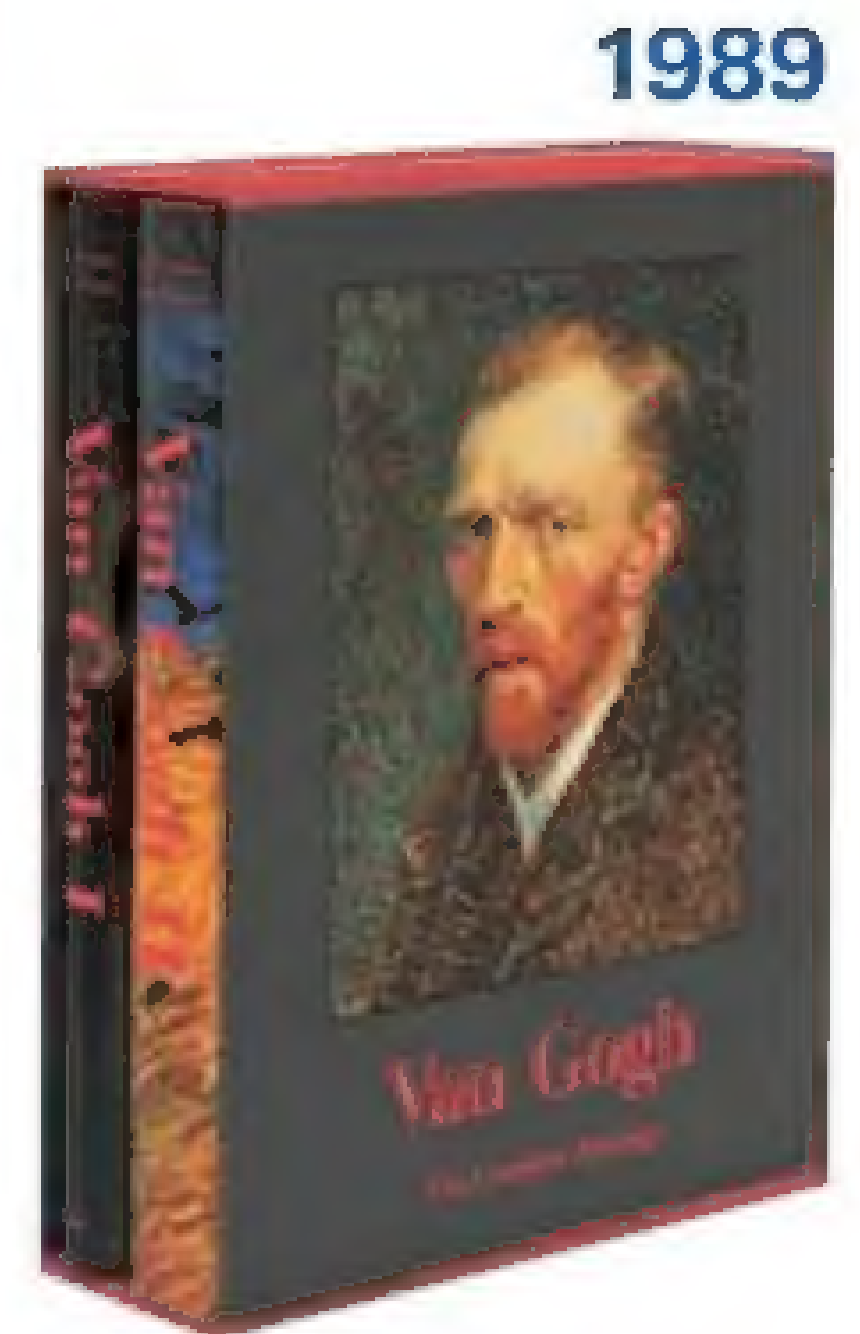
**1989**

ARCHITECTURE OF  
THE TWENTIETH CENTURY



**1987**

ANTONI GAUDÍ. The first title  
in the Big Art Series.



**1989**

VAN GOGH. THE COMPLETE  
PAINTINGS. Marking the centenary  
of the painter's death.

"A magical book that says it all."  
—*La Provence*

*Wir kommen zu Ihnen...*



The TASCHEN-mobile hits Europe—  
if you can't get the books to the book-  
sellers, bring the booksellers to the  
books (and keep them locked in the  
van until they seal their order!), 1986.





Ich will  
kein  
Taschen-  
buch...

ich  
will...

1985

"I don't want a  
Taschenbuch..."

...I want a book by  
TASCHEN!" A poster  
features Benedikt's  
daughter Marlene  
("Taschenbuch" means  
"paperback" in German).


EIN BUCH VON TASCHEN  
PFEILSTRASSE 47 · 5000 KÖLN 1 · TEL. 23 39 93



# 1990s







# TASCHEN

**June and  
Helmut Newton**

outside of TASCHEN's headquarters,  
Cologne, 1999.



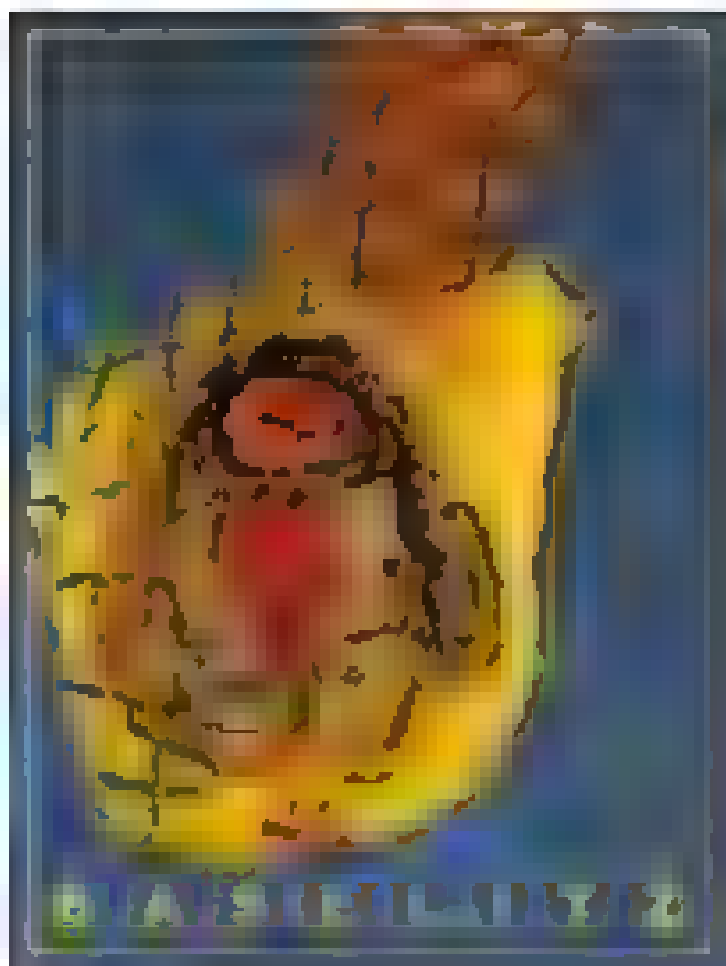
1990



## Karl Lagerfeld

celebrates the first book of  
his photographs at TASCHEN's  
new headquarters in Cologne.





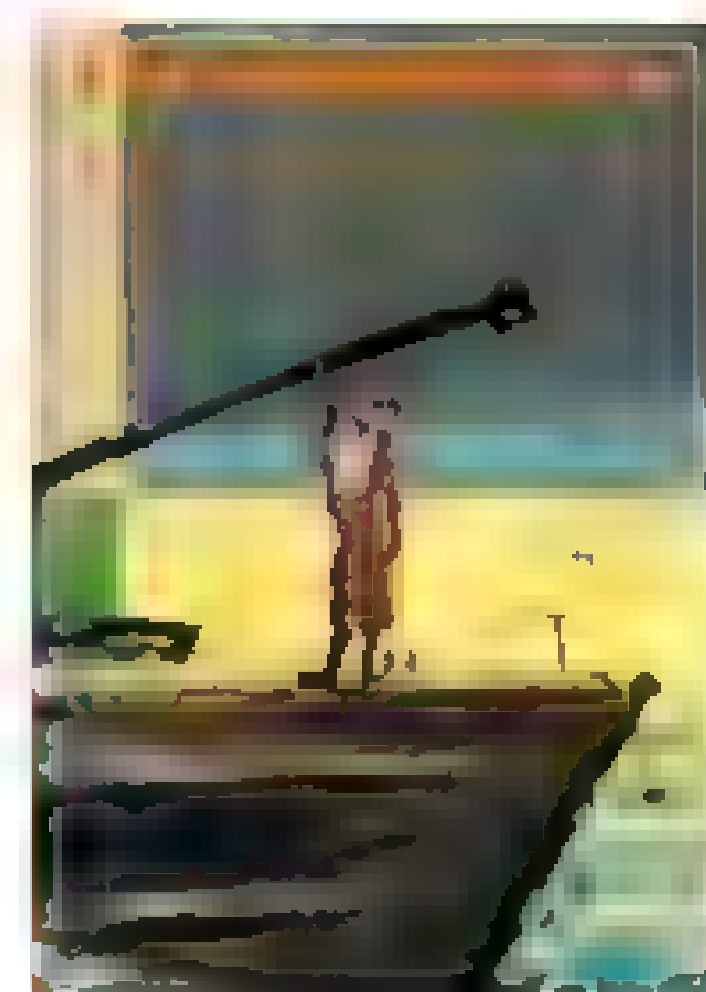
**1990**  
GEORG BASELITZ



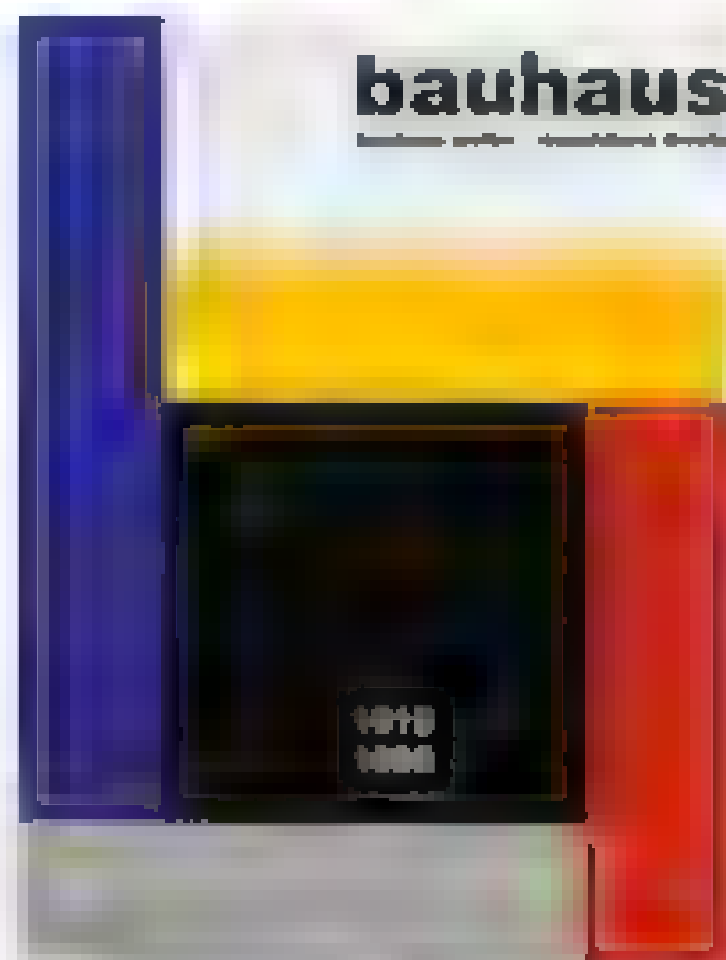
**1991**  
PICASSO  
"the definitive introduction  
to the scope and range of  
Picasso's work."—*The Times*



**1991**  
STARCK



**1991**  
KIPPENBERGER



**BAUHAUS**  
"...finally a book  
that brings a breath  
of fresh air to the  
lifeless literature  
on Bauhaus."  
—*domus*

**1990**



Georg Baselitz,  
Cologne, 1990

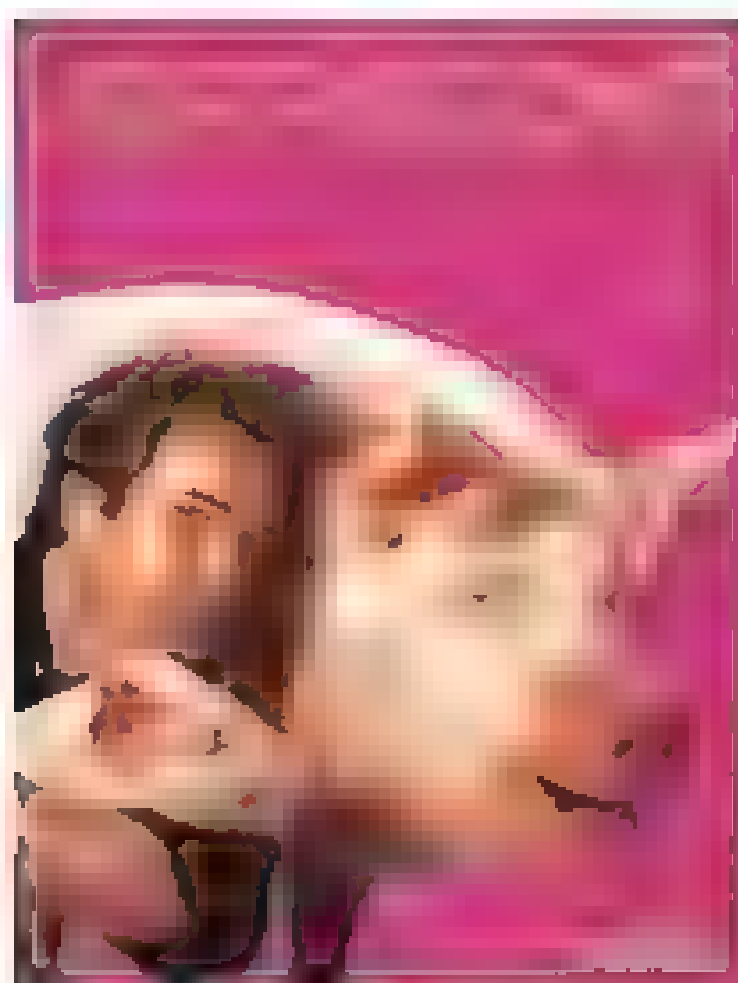
Martin Kippenberger  
Cologne, 1991



Philippe Starck,  
Cologne, 1990s.



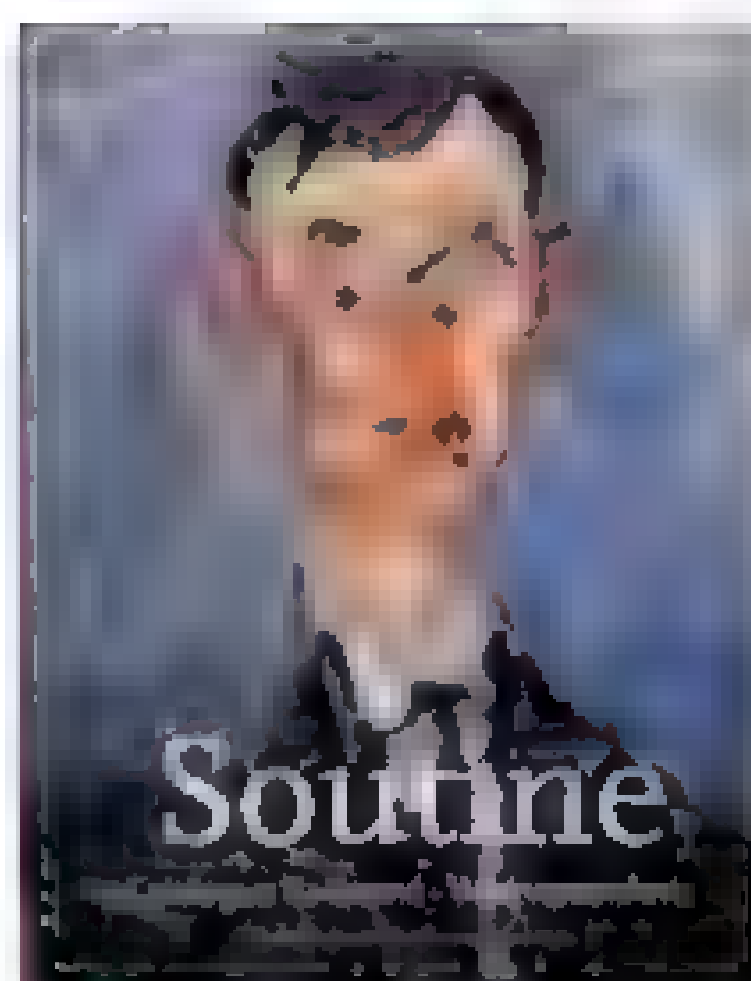
1992  
JEFF KOONS



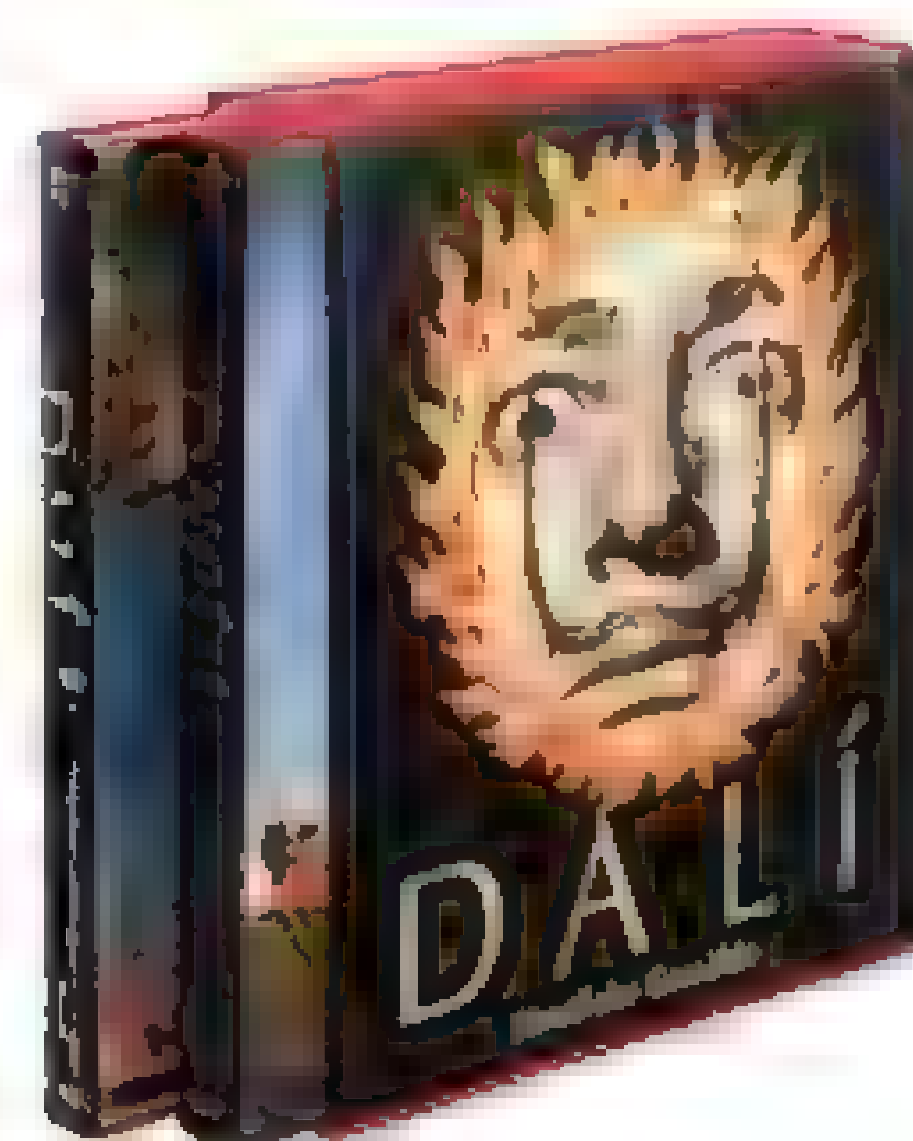
1991  
JEAN PROUVÉ



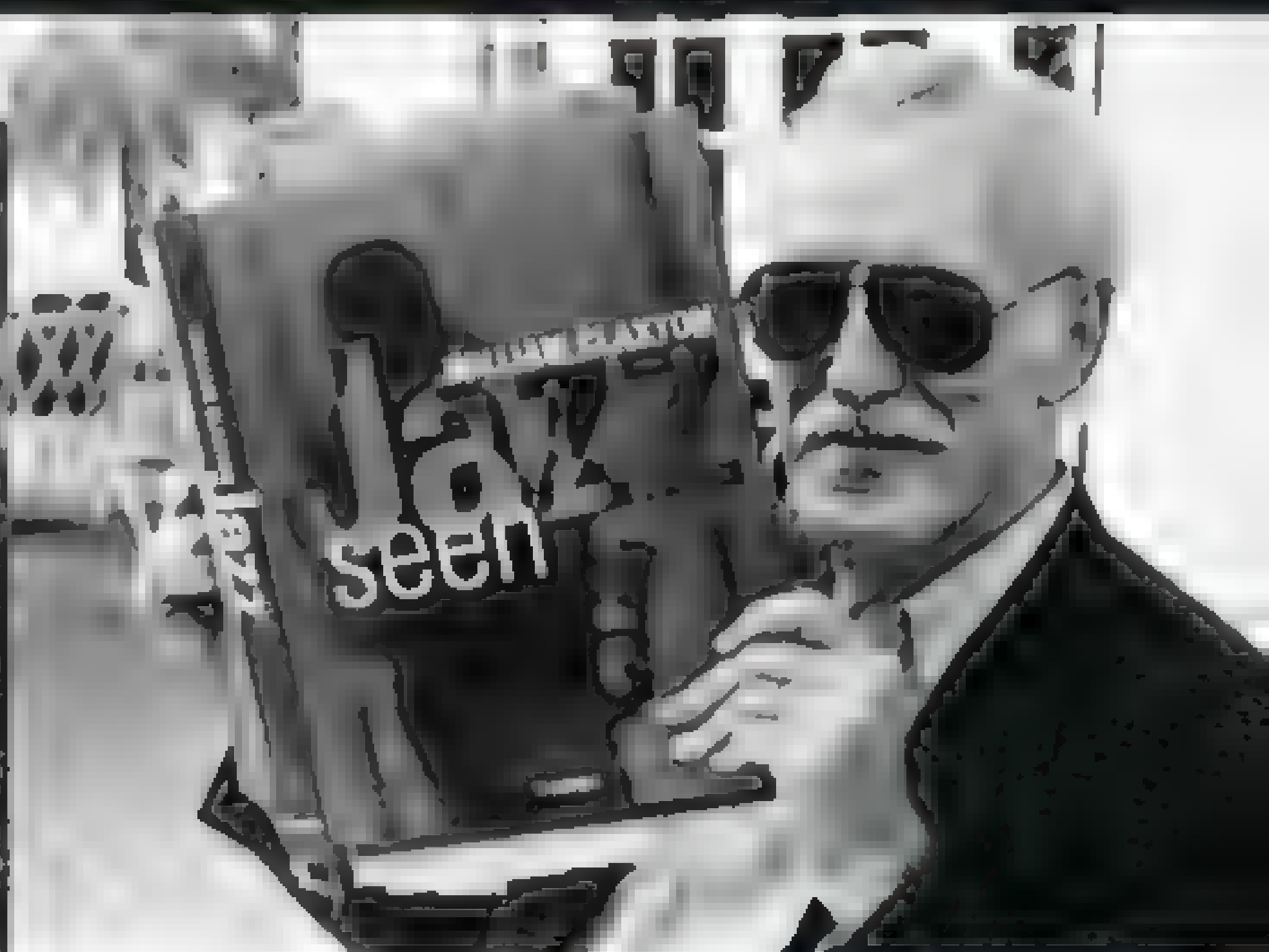
1992 TOM OF FINLAND



1993  
SOUTINE  
CATALOGUE  
RAISONNÉ



1994  
DALÍ. THE COMPLETE PAINTINGS  
"Bound to become the standard  
reference work..." —*Le Figaro*



William Claxton, Sunset Marquis  
Hotel, Hollywood, 1998

Wolfgang Tillmans, Taschen  
residence, Cologne, 1997



1999

# Julius Shulman

## Julius Shulman

at his studio in the Hollywood Hills.

"If buildings were people, those in Julius Shulman's photographs would be Grace Kelly: classically elegant, intriguingly remote."

—ARTnews





**Nudists and Christians clash on famed boulevard**

# Riot on Sunset!

*Dateline Los Angeles: January 7, 2003*





Offended Jaybird veterans recently stormed the TASCHEN headquarters on Sunset Boulevard protesting the publication of TASCHEN's bargain-priced LUTHER BIBLE. Coinciding with the release of their new TASCHEN book, NAKED AS A JAYBIRD, agitated nudist leader Mr. Edwin ("Ed") Paas verbally attacked Lutheran elder Reverend Beaver:

"We will not tolerate this unbalanced situation. There is no way our book can compete with our Christian brethren's manuscript. Give us more color, more pages and a more competitive price."

Gathering at the rear entrance of Musso & Frank restaurant on Hollywood Boulevard, where the joyous Lutherans were celebrating their publication victory, the naked protesters verbally clashed with the Lutheran congregation claiming unfair price dumping.

The wild-eyed naked Jaybird leader, proudly displaying his vintage '70s "Jaybird seeks Jaygirl" placard, was heard screaming: "It's all that bastard Taschen's fault, let's go get him!"

"Wait a minute," the Reverend replied. "We love our publication ... but I agree, that porno-pushing publisher needs a lesson. Let's go kick his ass!"

The naked protesters and the Protestants marched hand in hand to the Crossroads of the World, where they staged their protest at the TASCHEN offices. An instant traffic jam ensued on the famous boulevard.

Publisher Benedikt Taschen, warned of their approach by his sidekick Faupelz, calmly observed the mob from his second-story office. Responding to their protests, Mr. Taschen invited the leaders of the heated parties up for coffee. The publisher offered them a deal they couldn't refuse. "Qualified customers in the Bay Area and the Bible Belt will receive both titles for the price of one. I hope that this will encourage and promote a better understanding of your ideals." And with a wink and a smile, Mr. Taschen declared, "That took 20 minutes. Everything is possible if you've just got a certain amount of charm. Pussy, Protestants and Picasso—TASCHEN loves them all."





1999

Albert Dehlen

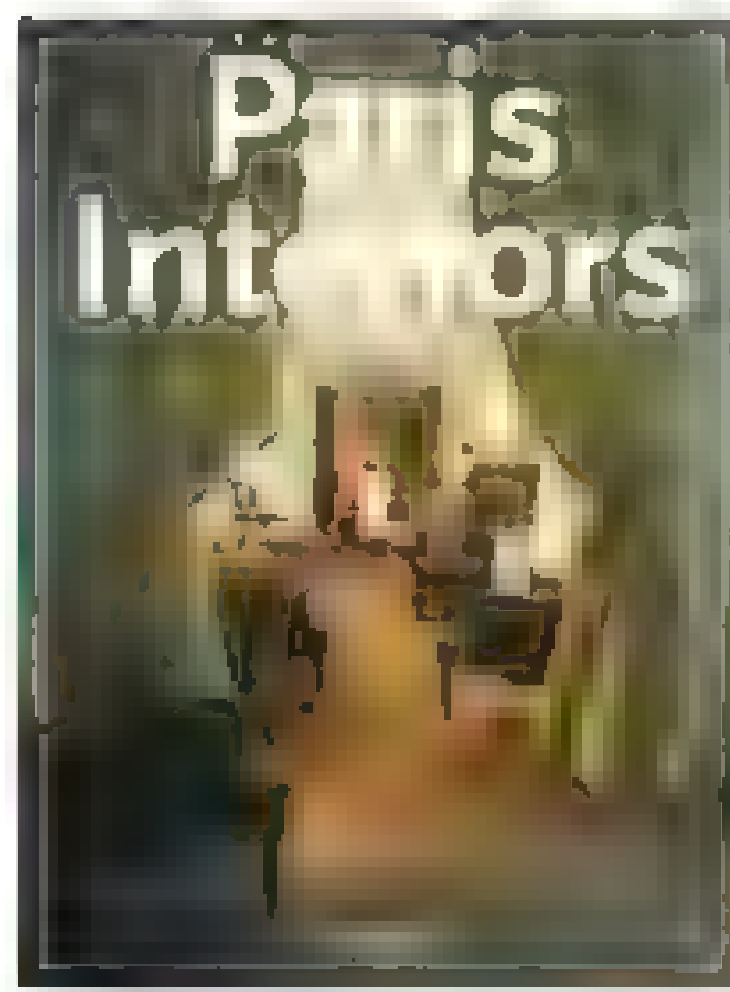
at the Chemosphere House,  
Hollywood



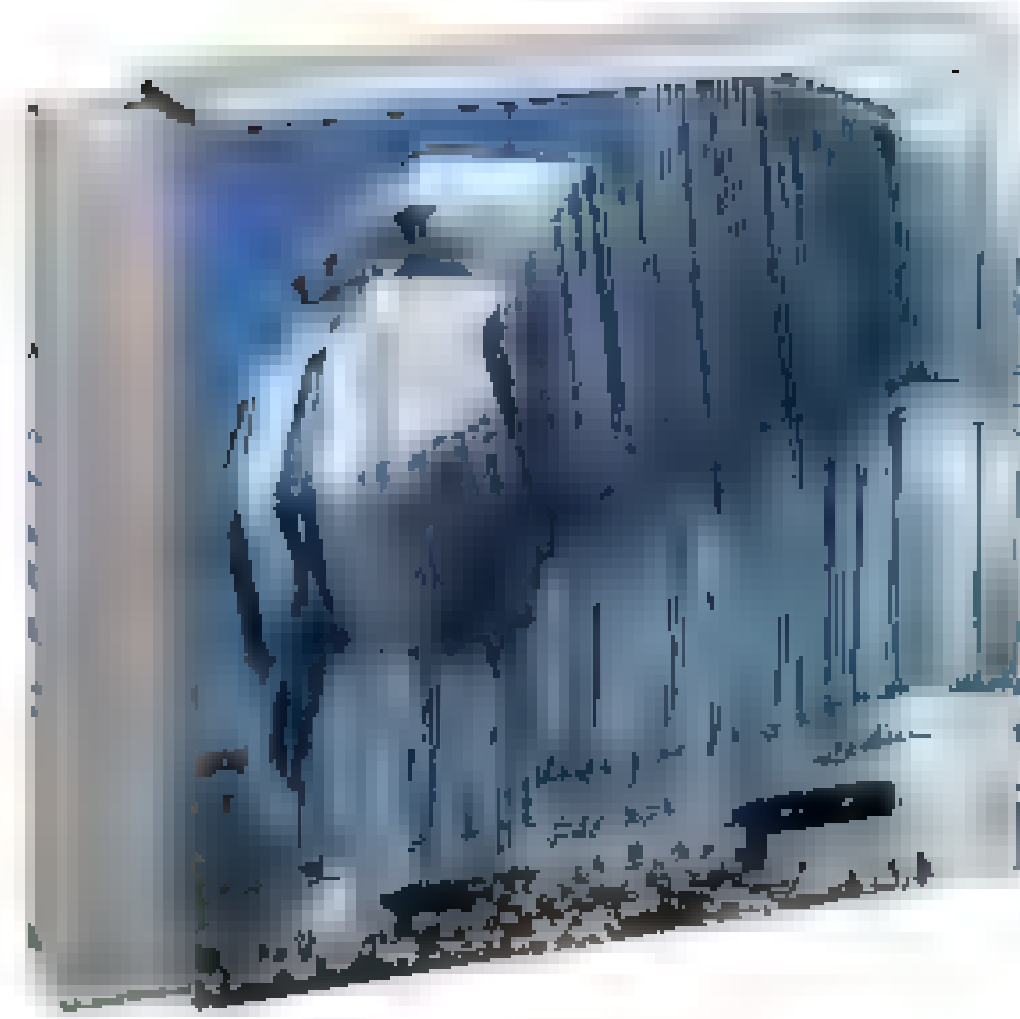




**1994**  
ALBERT OEHLÉN



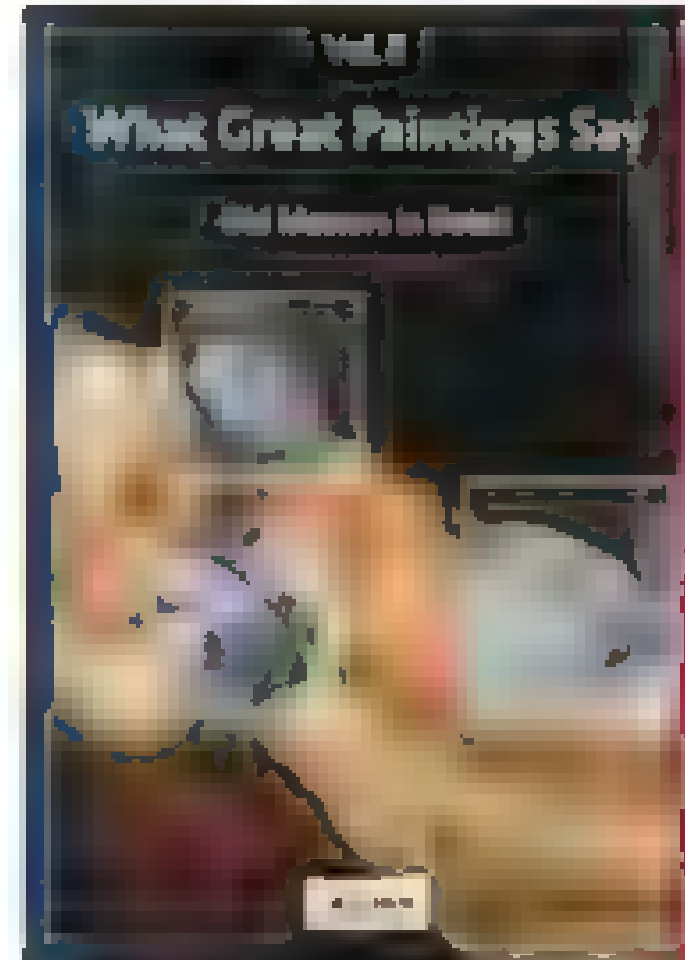
**1994**  
PARIS  
INTERIORS



**1995**  
CHRISTO AND  
JEANNE-CLAUDE  
WRAPPED REICHSTAG,  
BERLIN, 1971-1995  
One of the first signed  
and limited editions



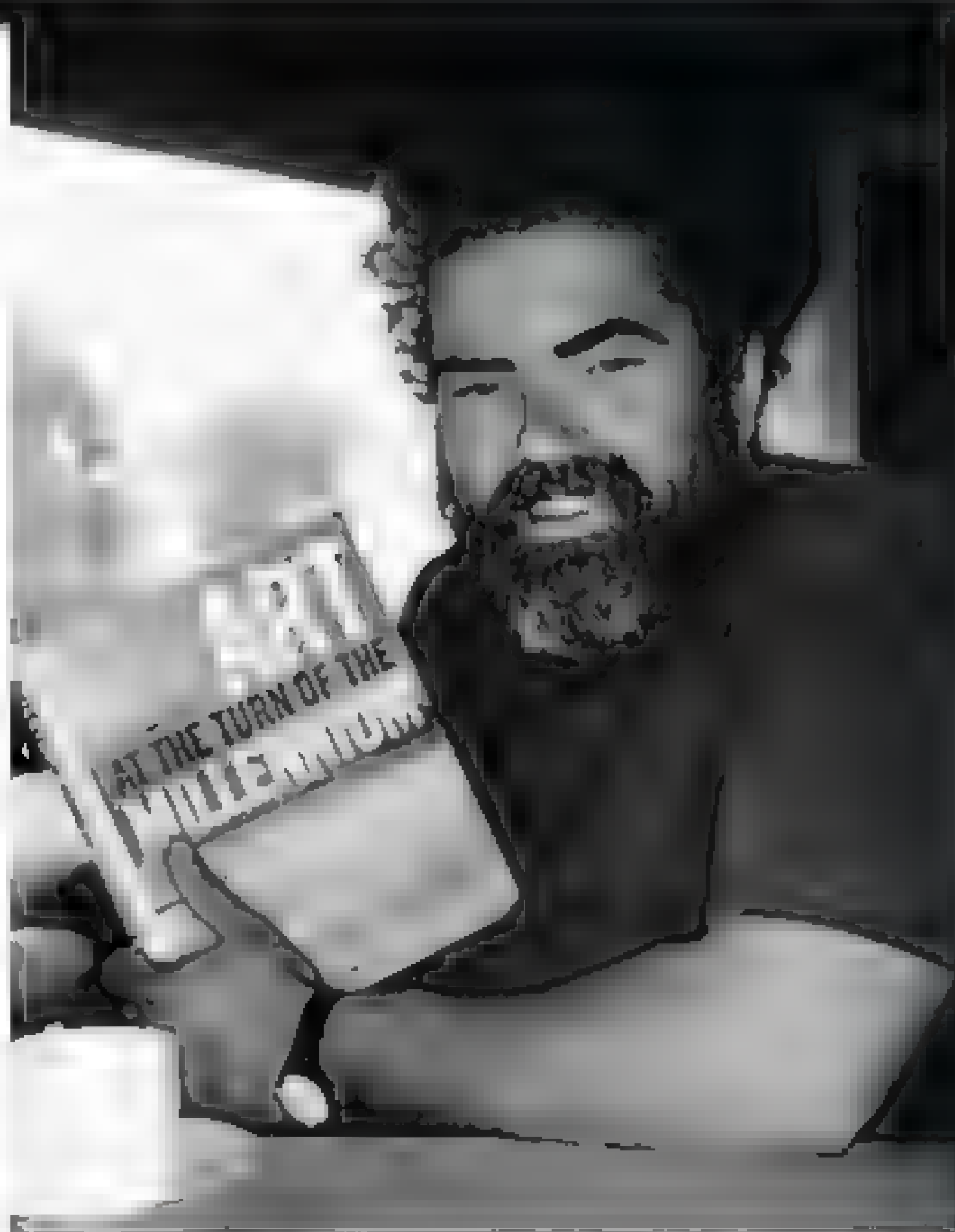
**1994** ERIC KROLL'S  
FETISH GIRLS



**1995** WHAT GREAT PAINTINGS SAY  
by Rose-Marie and Rainer Hagen



**1995**  
ELMER BATTERS. FROM  
THE TIP OF THE TOES TO  
THE TOP OF THE HOSE

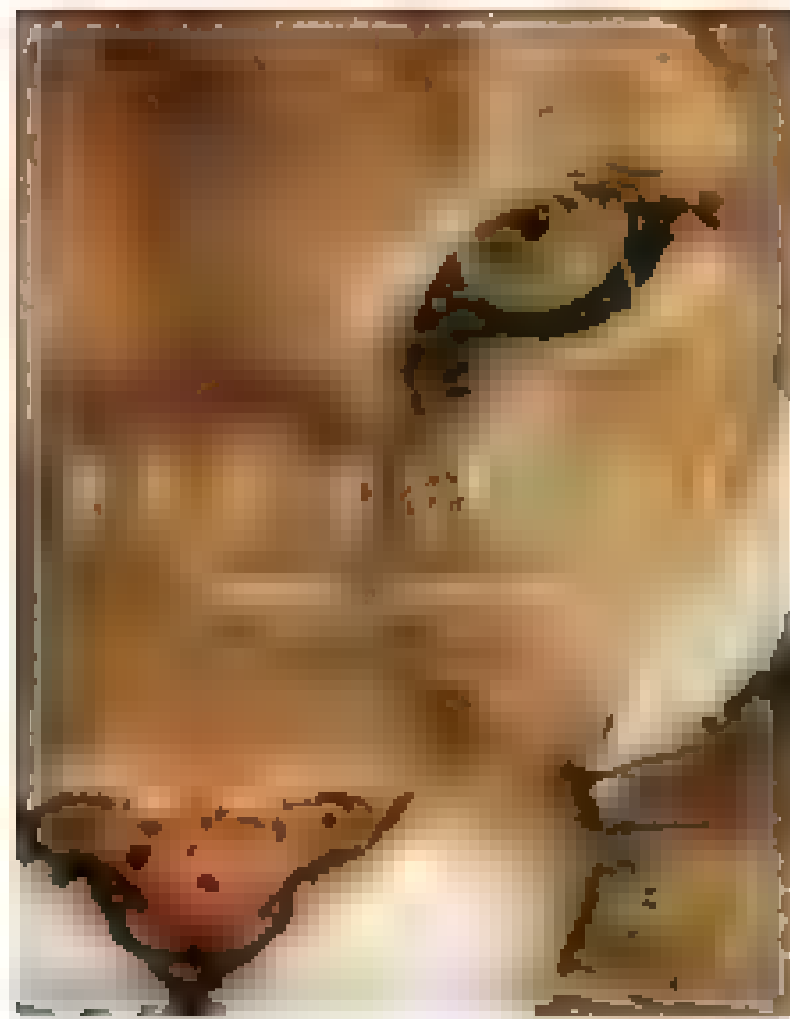


Jorge Pardo, Chemosphere  
House, 1999



Frans Lanting, Bill Claxton,  
and Julius Shulman at the  
Chemosphere House, 1999





**1997**  
FRANS LANTING  
EYE TO EYE



**1997**  
THE ART OF  
ERIC STANTON



**1998**  
JULIUS SHULMAN  
ARCHITECTURE AND  
ITS PHOTOGRAPHY



**1999**  
ART AT THE TURN OF  
THE MILLENNIUM



HELMUT NEWTON. SUMO  
"...the biggest bound volume  
produced in the 20th century  
460 pages, measuring two and  
a half feet tall by one and a  
half feet wide, and weighing  
66 pounds "  
— *Vanity Fair*

H R. Giger, Zurich, late 1990s



Benedikt Taschen, Billy Wilder, and  
Helmut Newton at the Chemosphere  
House in Hollywood, 1999. Photo by  
Alice Springs





1999

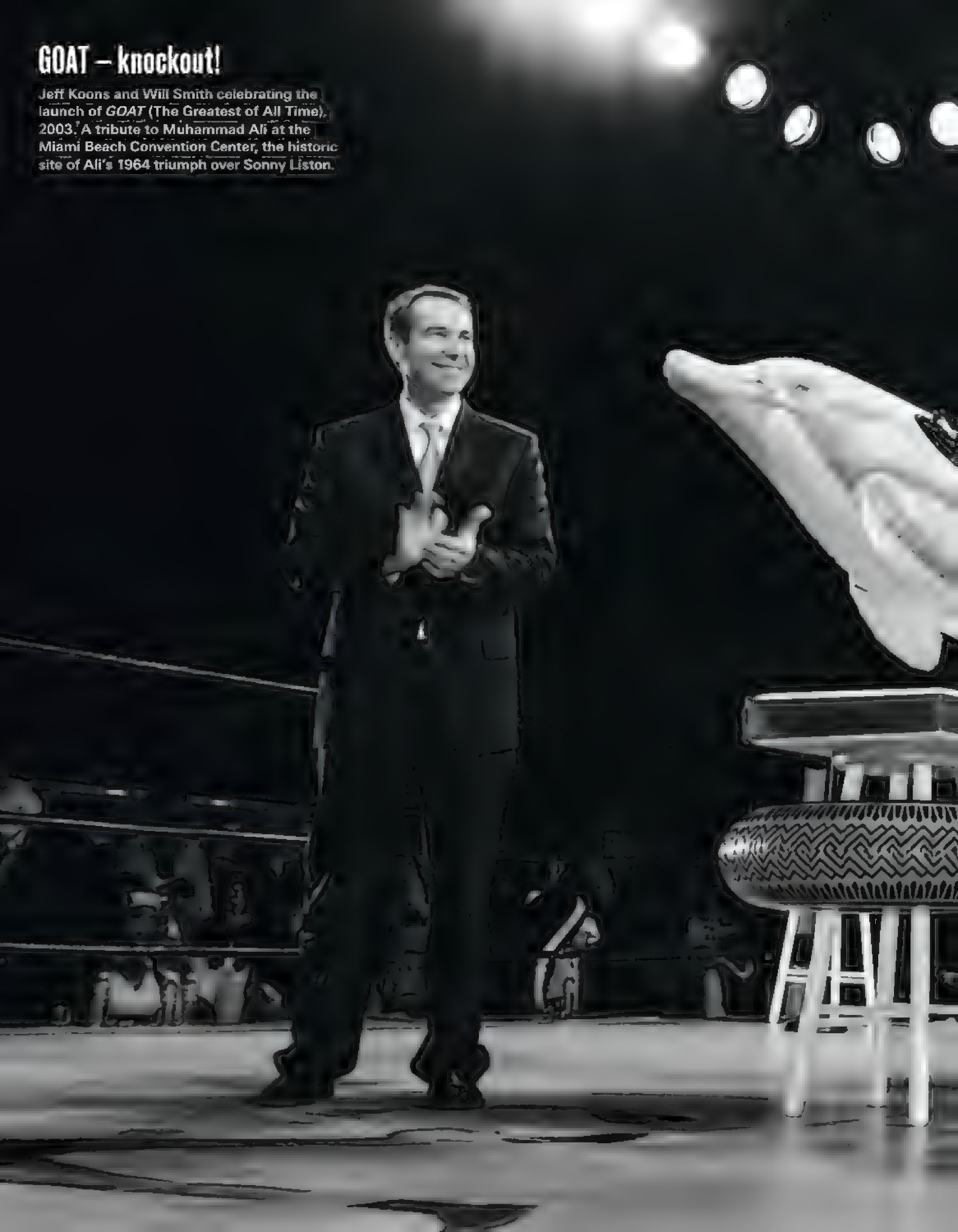
Helmut Newton

with the very first copy of SUMO  
in the courtyard of the TASCHEN HQ,  
Cologne. Photo by Alice Springs.



## GOAT — knockout!

Jeff Koons and Will Smith celebrating the launch of *GOAT* (The Greatest of All Time), 2003. A tribute to Muhammad Ali at the Miami Beach Convention Center, the historic site of Ali's 1964 triumph over Sonny Liston.







2000s



2007

## Vanessa del Rio

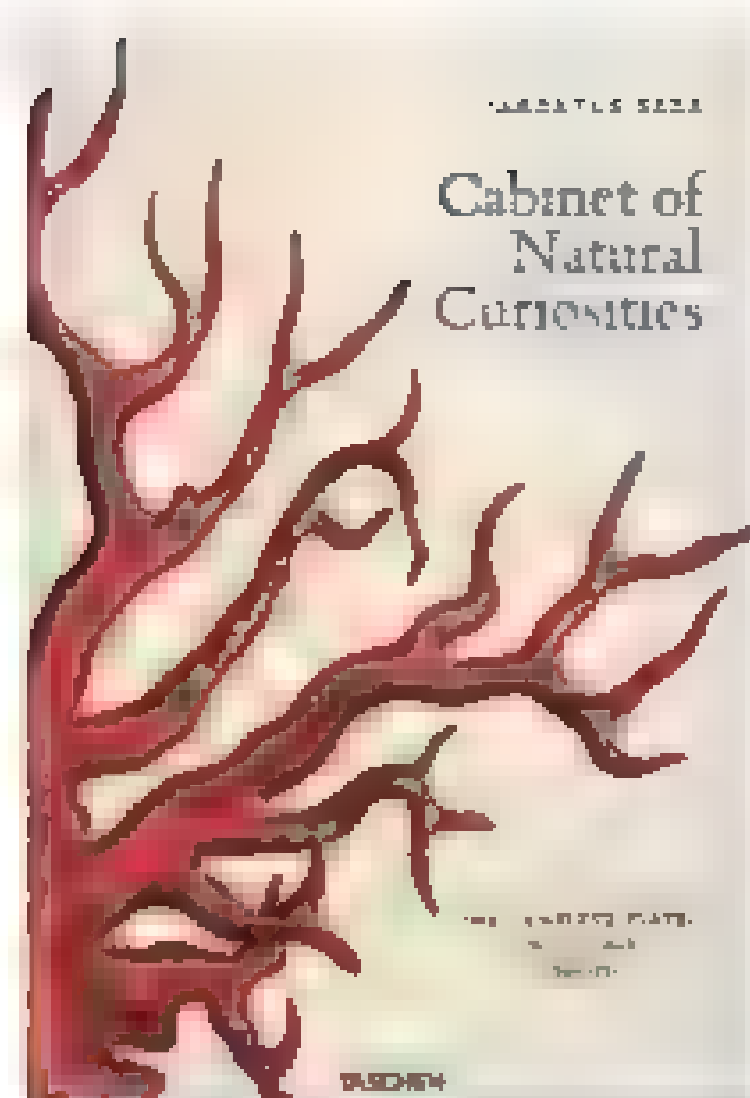
Queen of '70s porn takes the throne at the TASCHEN New York store's launch of *Fifty Years of Slightly Slutty Behavior*.





2000

NEUTRA  
COMPLETE WORKS



2001

ALBERTUS SEBA  
CABINET OF  
NATURAL  
CURIOSITIES



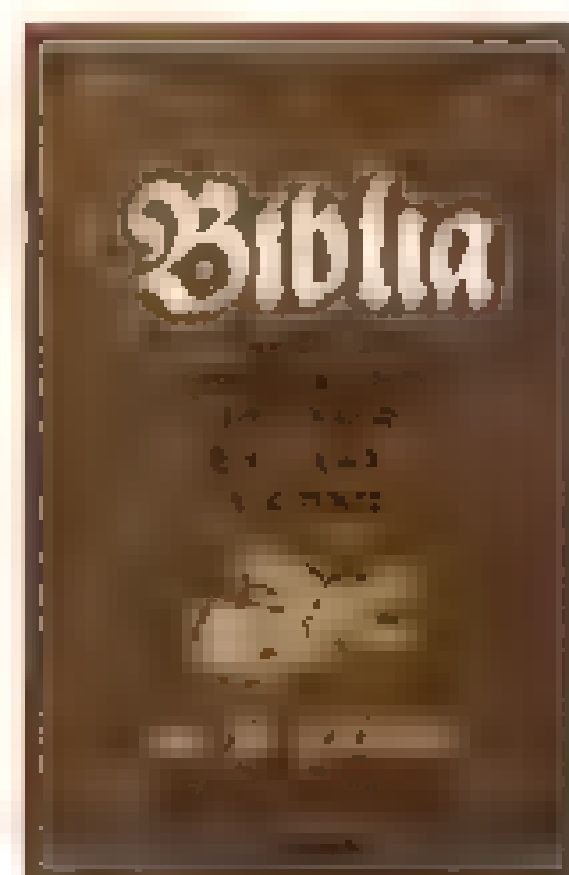
2003

GOAT A TRIBUTE TO MUHAMMAD ALI

"This is not a book. This is a monument on paper, the most megalomaniacal book in the history of civilization, the biggest, heaviest, most radiant thing ever printed—Ali's last victory." —*Der Spiegel*

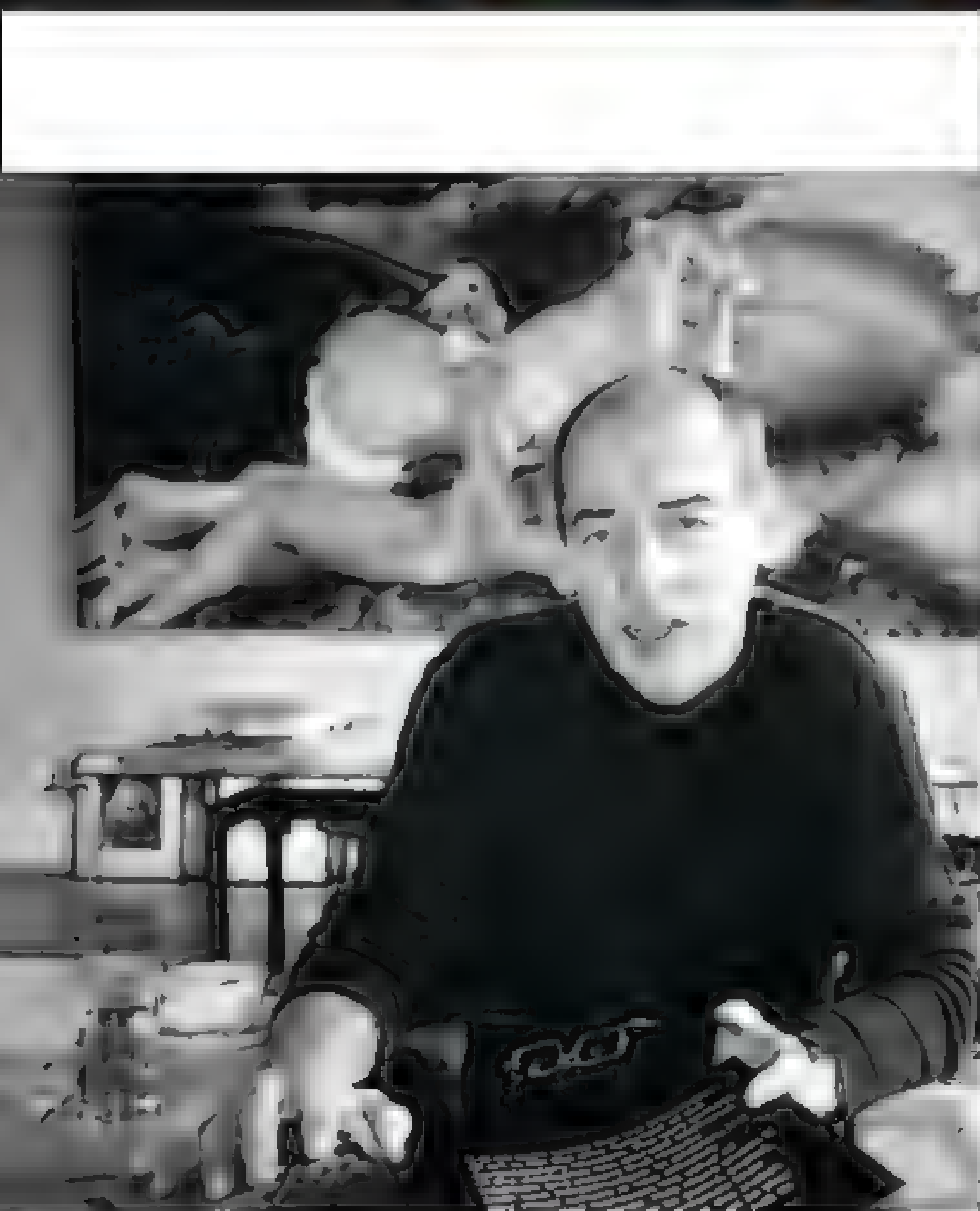


2001 BILLY WILDER'S  
SOME LIKE IT HOT



2002

THE LUTHER BIBLE



Howard Bingham, Ali's best friend and principal photographer of *GOAT*, along with Neil Leifer, at his house in Los Angeles, 2002

Rem Koolhaas,  
Cologne, 2001








1. The first step is to identify the problem. In this case, the problem is that the company is not meeting its sales targets.

1. The first step is to identify the problem. In this case, the problem is that the company is not meeting its sales targets.


old to me  
great w  
we st  
e the

"It's a bit like a good looking dancer I'd say.  
 over the top celebration of male sexuality. I got the book  
 and I was like I bought a dress and



A small, dark, rectangular photograph showing a person's face in profile, looking to the right. The image is very dark and blurry, with the person's features barely visible against a dark background.

"My favorite Book of OAT I represents  
 a series of 14 beautiful illustrations of a young  
 girl in a white dress, which we have never seen before  
 and the most amazing feature is that it is a book of  
 the German and the German of the book is a"




33. Intervals entering the matrix are  $h = 1/2$ ,  $\Delta = 1/2$  and  $N$  is the Farey rank (number of Farey points) of an angle  $\theta$  in  $[0, \pi]$ . For a sequence of angles  $\theta_n$  the proof of the theorem above is valid if the limit  $\lim_{n \rightarrow \infty} N(\theta_n) = \infty$  holds. In this case, the limit  $\lim_{n \rightarrow \infty} \theta_n$  is assumed to be neither zero nor  $\pi$  (being even  $\lim_{n \rightarrow \infty} \theta_n = 0$  or  $\pi$  is the trivial case), and a sequence

[illegible]

"There are many wonderful TASTE-N-UP cookbooks, but THIS is the ultimate! I actually own several of the original cookbooks that are featured in this beautiful book!"

"My favorite book (besides my own) is *Leonardo*. A great tome with everything in it. Sleepy reads on the life of a genius."



**EBIUS**

1. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000  
 2. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000  
 3. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000  
 4. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000  
 5. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000  
 6. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000  
 7. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000  
 8. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000  
 9. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000  
 10. 2009 2011 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000 1000000



"I like the *Citrus* book because it has lots of nice big, vivid photos, the whole thing is just so informative. Since I went to one of these as a kid, it was an overpowering experience and the book captures all of that. Oh, and there are great reproductions of colorful mid-century posters."



**ALEJANDRO  
GONZÁLEZ IÑARRITU**

...  
...  
...  
...





**2003**

LEONARDO DA VINCI  
THE COMPLETE PAINTINGS  
AND DRAWINGS

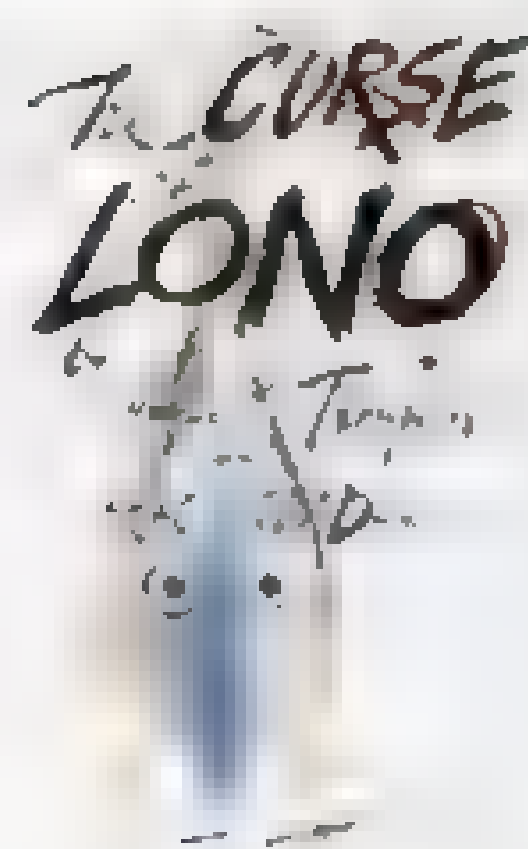
"There's no legal way  
of approaching Leonardo's  
work more closely."

*The Financial Times*



**2004**

ANDO,  
COMPLETE WORKS

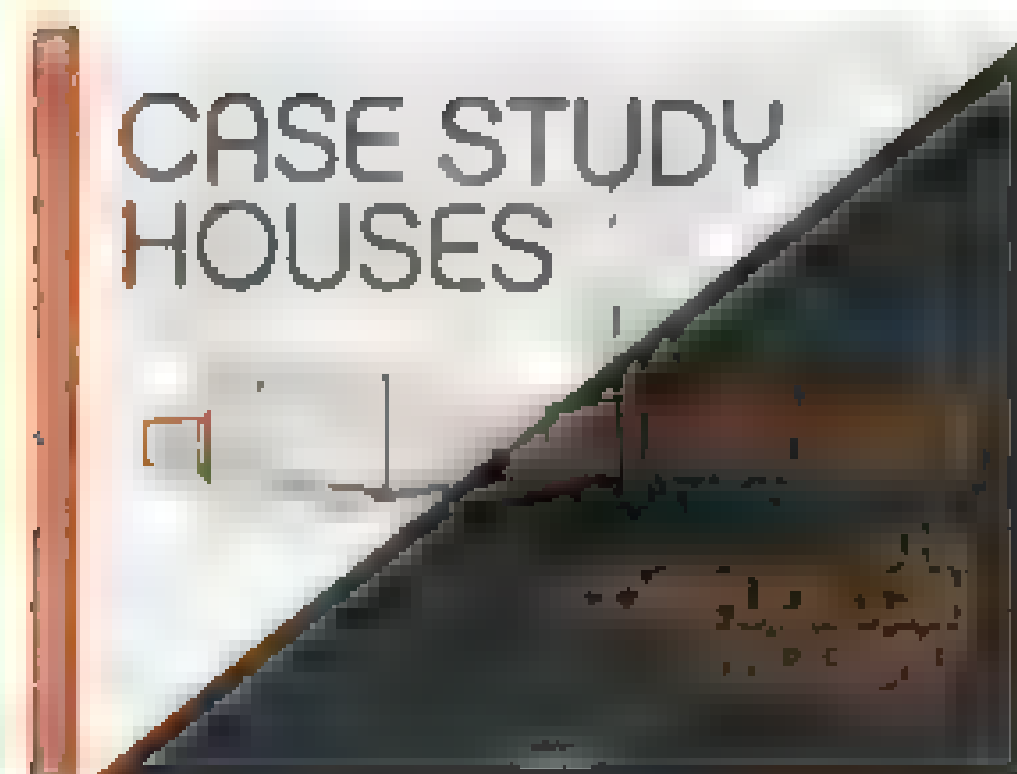
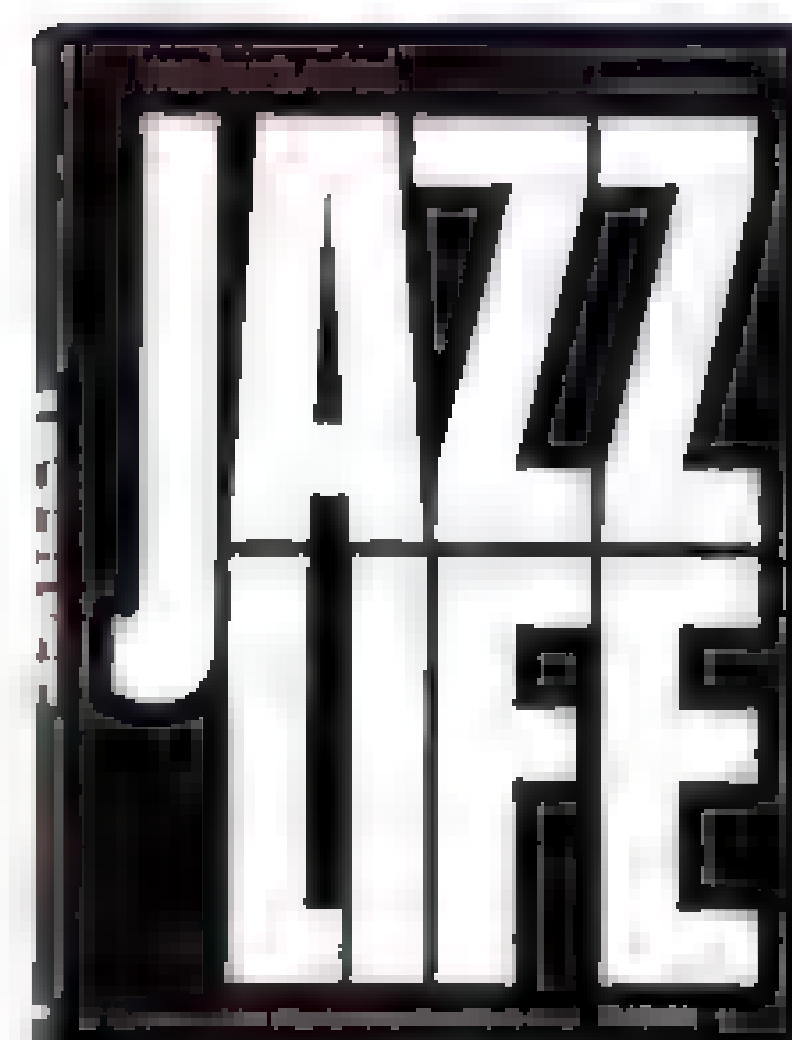


**2005**

THE CURSE OF LONO  
by Hunter S. Thompson  
and Ralph Steadman

**2004**

JAZZ LIFE by William Claxton  
and Joachim E. Berendt  
The legendary photographic  
journey documenting the jazz  
scene of 1960s America



**2002**

CASE STUDY HOUSES  
THE COMPLETE CSH PROGRAM  
1945-1966



Nobuyoshi Araki,  
Tokyo, 2003



Zaha Hadid, London, 2006  
Photo by Jason Schmidt





**2006**

**Christo and  
Jeanne-Claude**

at the TASCHEN Store New York



# BEAUTIFUL LOSERS

Dream books that got sucked up by the dollar-gobbling machine

**-\$1,29**  
million



## Diego Rivera

What is it about?  
Mighty Mexican makes murals  
The art critic's take  
"A masterpiece of publishing ...  
spectacular, sumptuous and magnificent."  
So, what happened?  
Couldn't cross the border  
A better solution?  
Should have been called Mr. Frida Kahlo

**-\$369,000**



## America Swings

What is it about?  
A classy look at a not so classy lifestyle  
This was not a hard one for the experts:  
"We LOVE this book. ... a hilarious  
visual record of sex in suburban America."  
So, why didn't it swing?  
It was a too hilarious visual record of  
sex in suburban America  
Lesson learned?  
"What happens in the bible belt  
stays in the bible belt."

**-\$1,05**  
million



## Ingmar Bergman

What is it about?  
An expensive and serious study of  
the Swedish genius  
The press marvelled:  
"... a companion for a lifetime's worth of  
reading and viewing ..."  
Why did the Swede sensation bomb?  
Too long. Too heavy. Too black & white  
What would have helped?  
Nothing

## Car Crashes

What is it about?  
Weegee meets Chandler by  
accident  
What the critics said:  
"These harrowing images are  
riveting."  
So, why did it crash?  
Too much roadkill  
How could it have been saved?  
Print on demand

OH NO!

**-\$320,000**



Robert Nippoldt  
for north wester McCoy



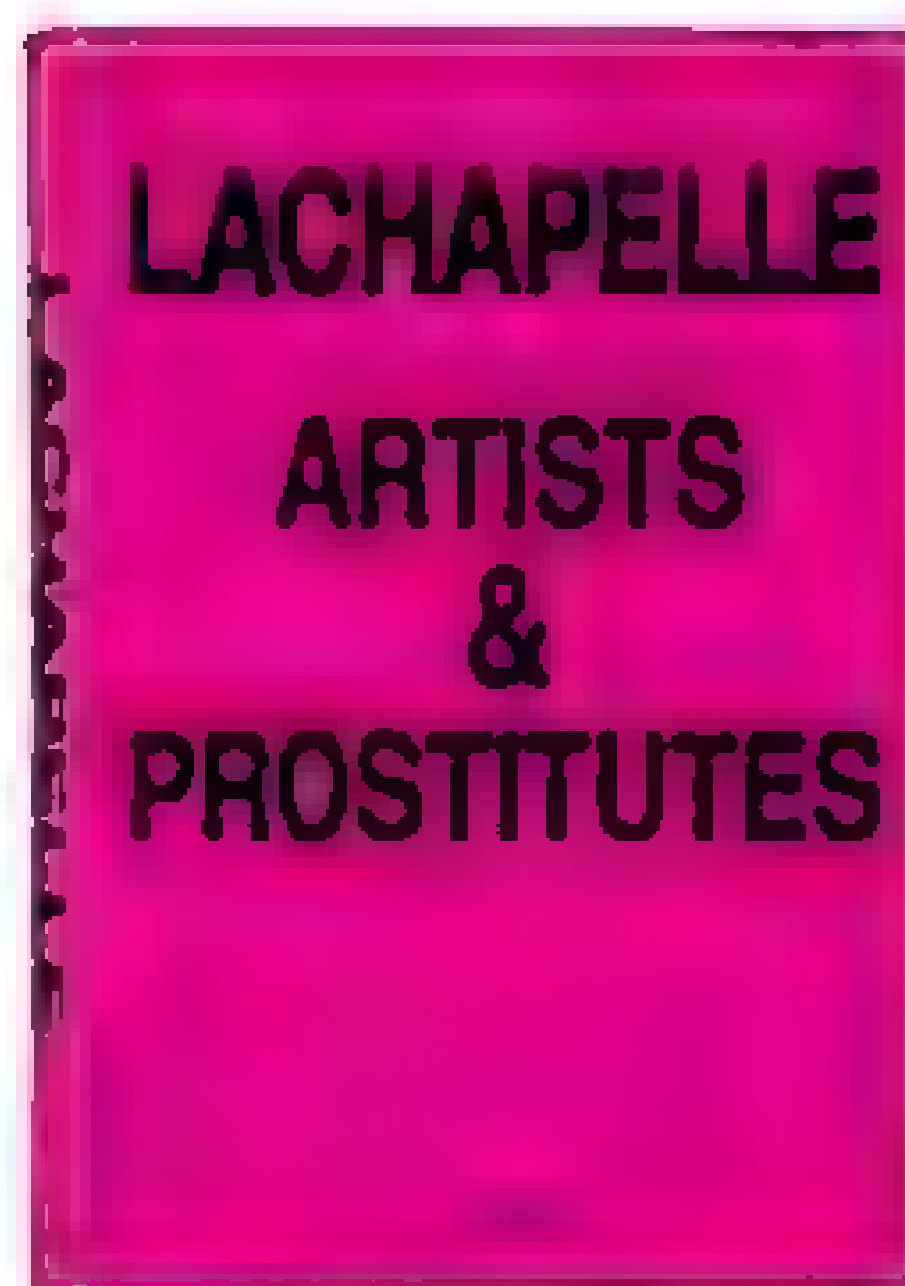
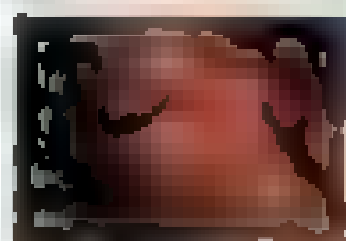


2005

RENZO PIANO

2007

VANESSA DEL RIO



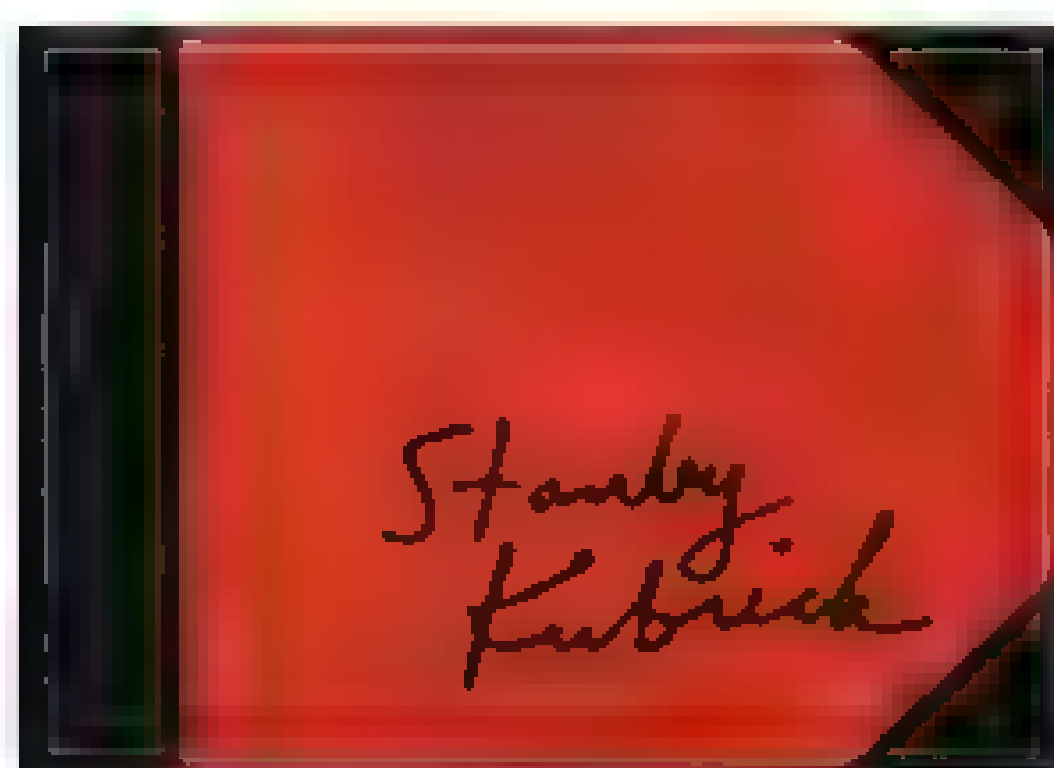
2006

DAVID LACHAPELLE  
ARTISTS & PROSTITUTES



2006

PETER BEARD



2005

THE STANLEY  
KUBRICK ARCHIVES



Yumiko and Tadao Ando  
at the TASCHEN Store  
Beverly Hills, 2015



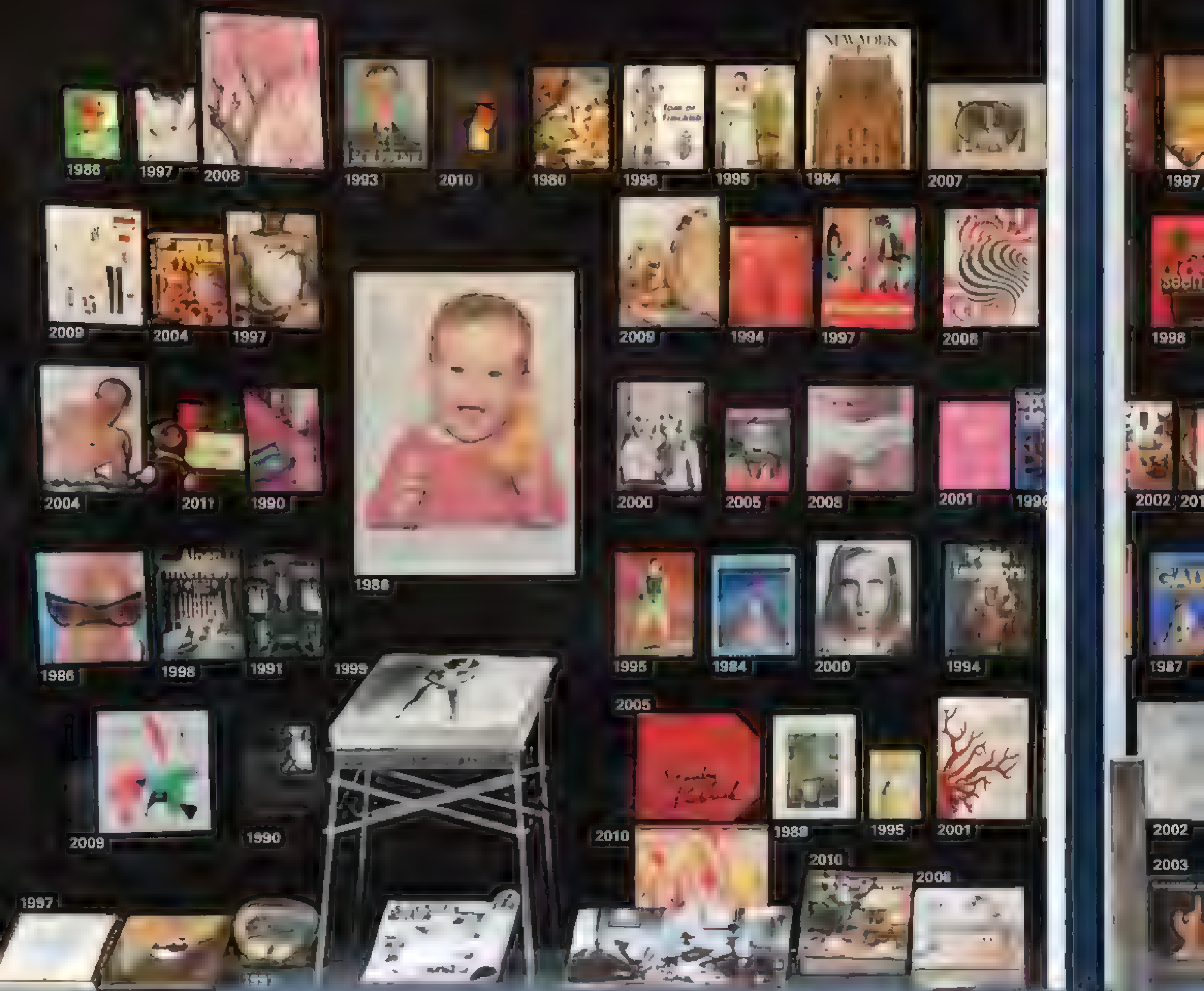
Peggy Moffitt, David LaChapelle,  
Crystal Harris, and Hugh Hefner,  
TASCHEN office, Los Angeles, 2009



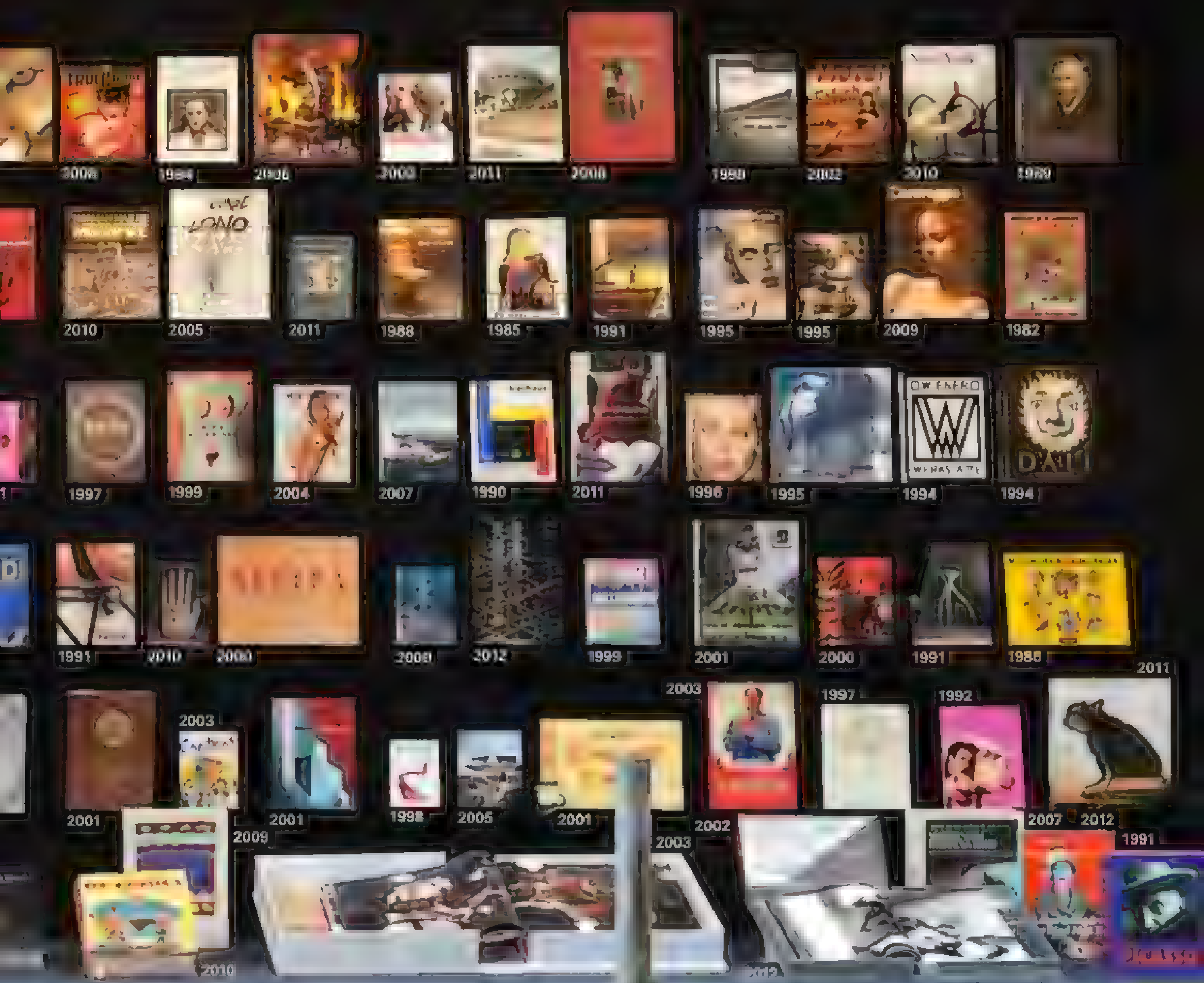
2012

**1,000 TASCHEN titles**  
**and counting**

Window display at Walther König's legendary Cologne bookshop with an eclectic selection from the TASCHEN archive.









2007

THE BIG BOOK OF BREASTS



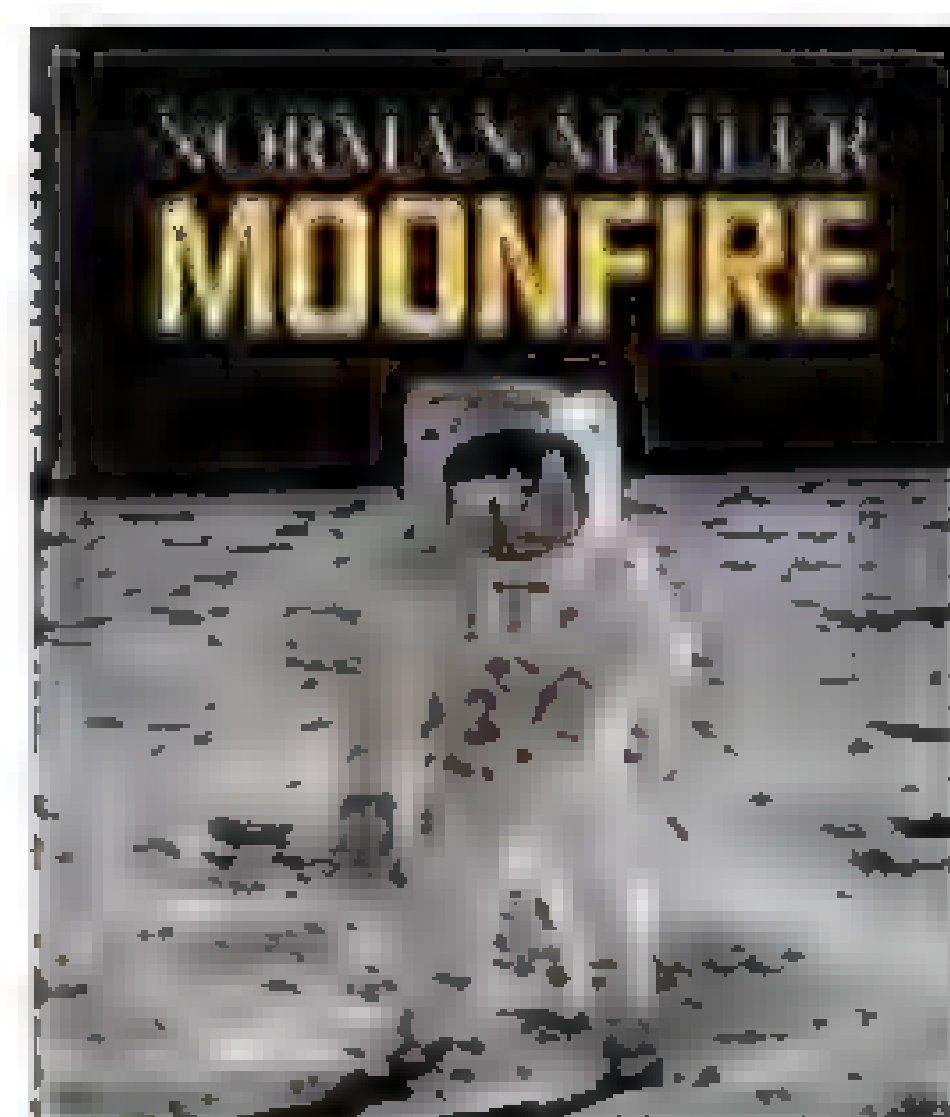
2008

CHRISTOPHER WOOL



2008

THE CIRCUS



2009

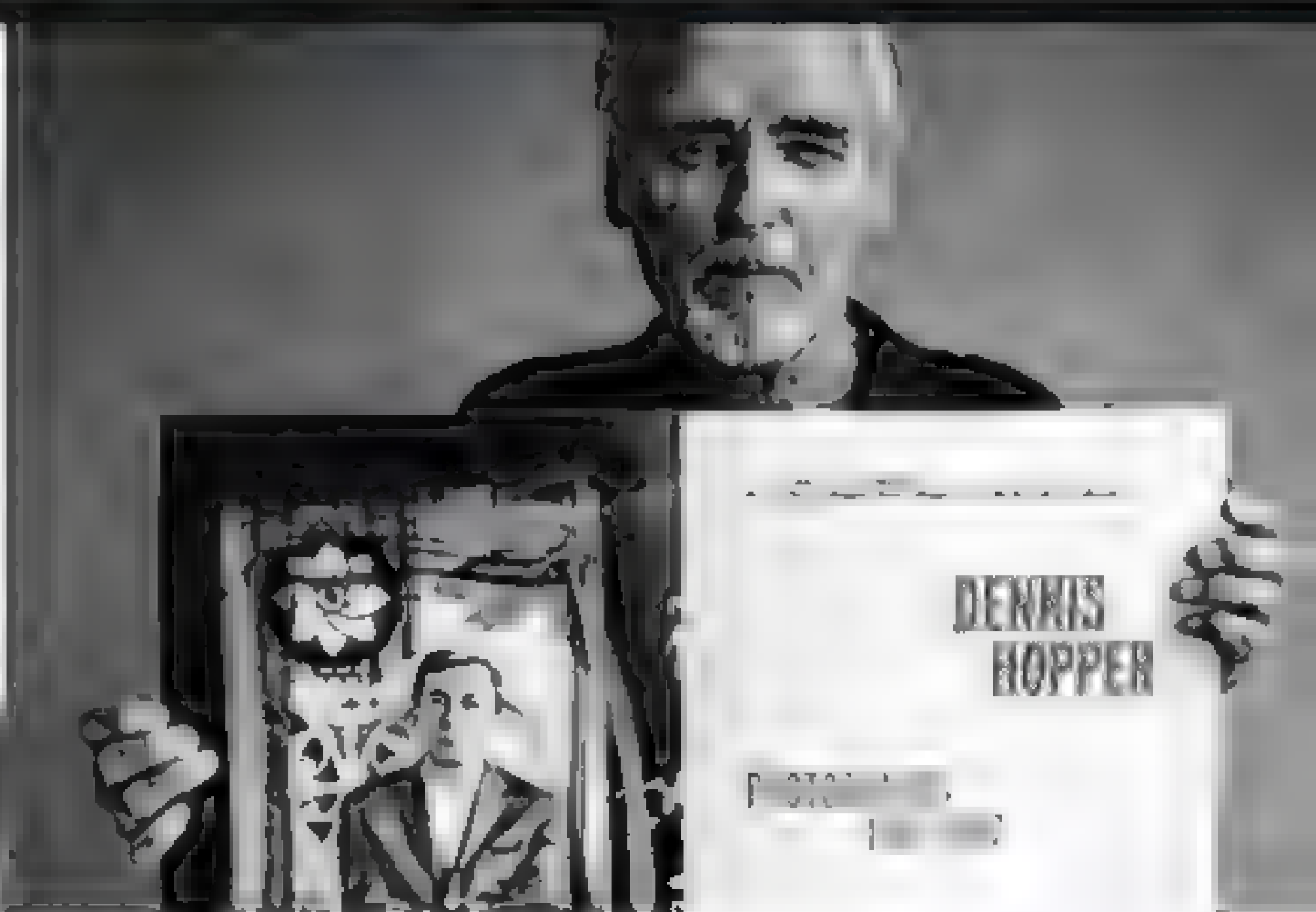
NORMAN MAILER MOONFIRE

"The greatest book I have ever seen. The photography is unparalleled... more than just a book, it is an experience."  
—American Photo



2009

LOS ANGELES  
PORTRAIT OF A CITY



Dennis Hopper,  
Hollywood, 2009

Terry Richardson and  
Benedikt Taschen, New York,  
2010. Photographed by  
Terry Richardson



A black and white photograph of Keith Richards, a member of The Rolling Stones, signing autographs. He is wearing sunglasses, a dark t-shirt, and a light-colored jacket. He is smiling and looking down at a fan's hand. He has a watch on his left wrist and a ring on his right hand. The background is a blurred outdoor setting.

**2013**

**Keith Richards**

signing *The Rolling Stones*  
SUMO, Philadelphia

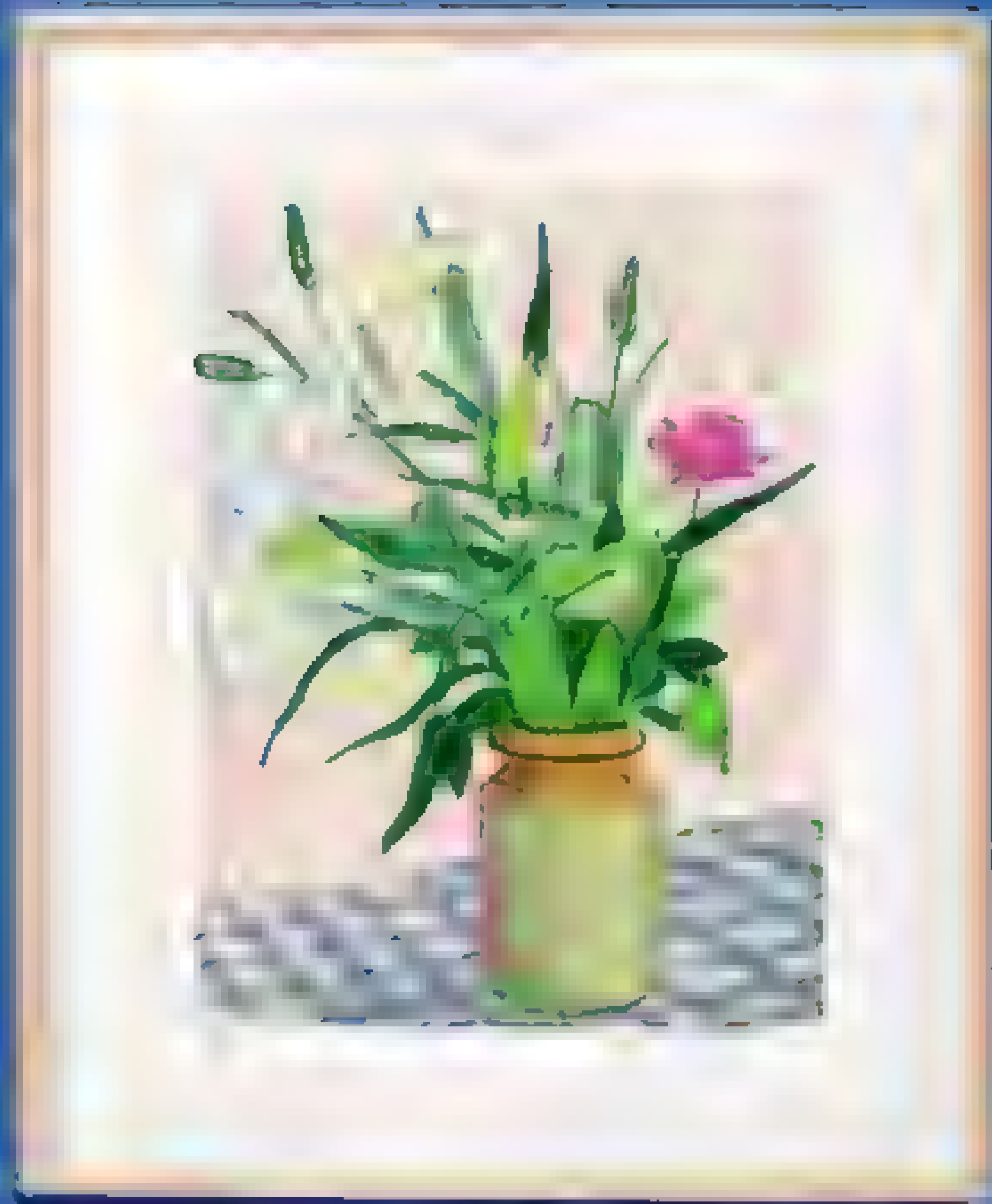




**David Hockney**

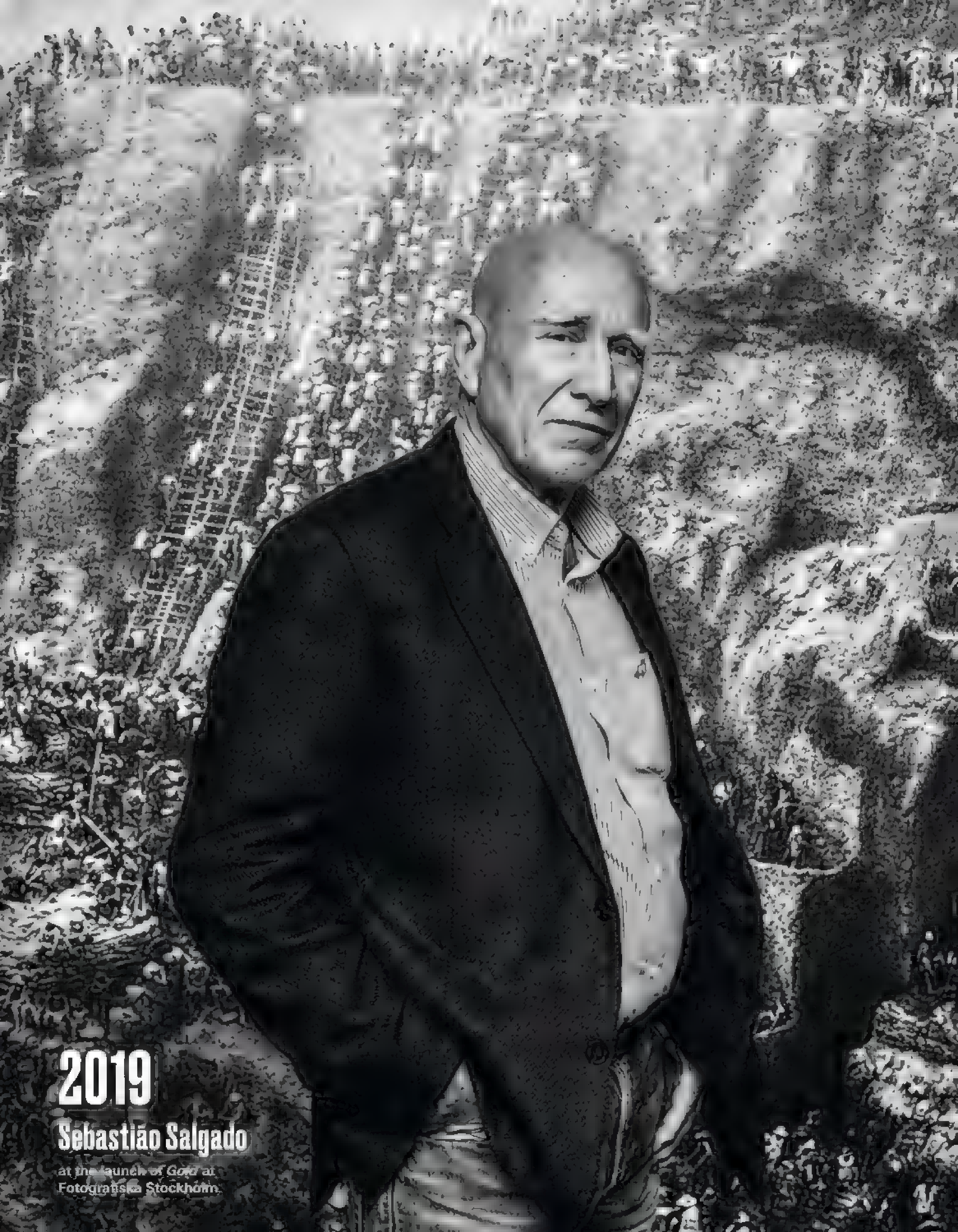
at the TASCHEN stand at  
Frankfurt Book Fair, 2016.





2010s



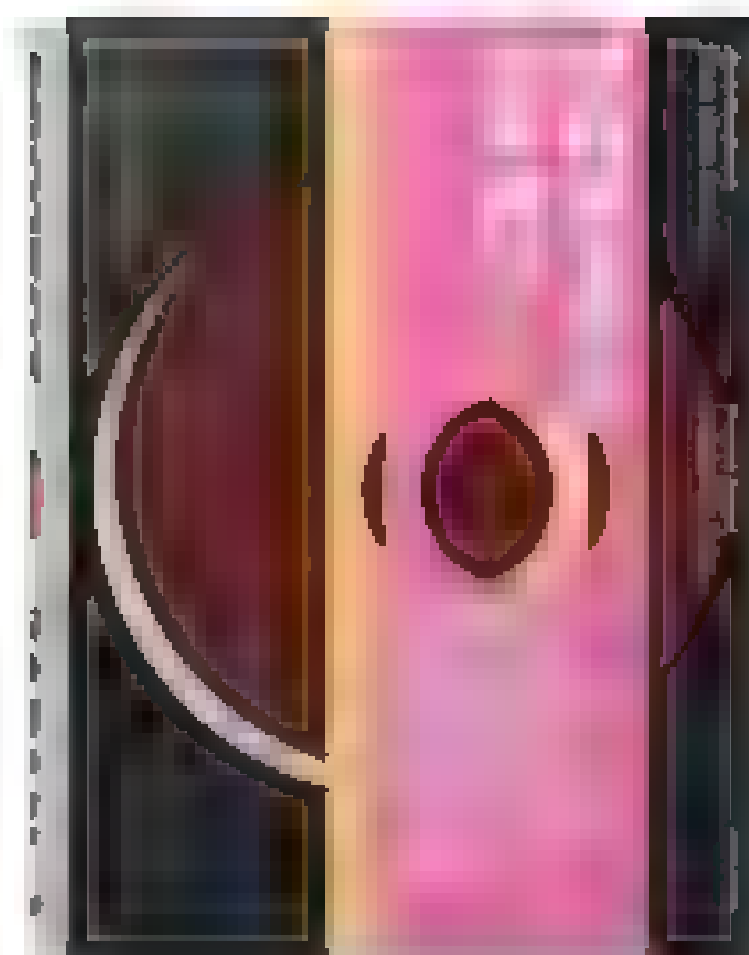


**2019**

**Sebastião Salgado**

at the launch of *Gold* at  
Fotografiska Stockholm





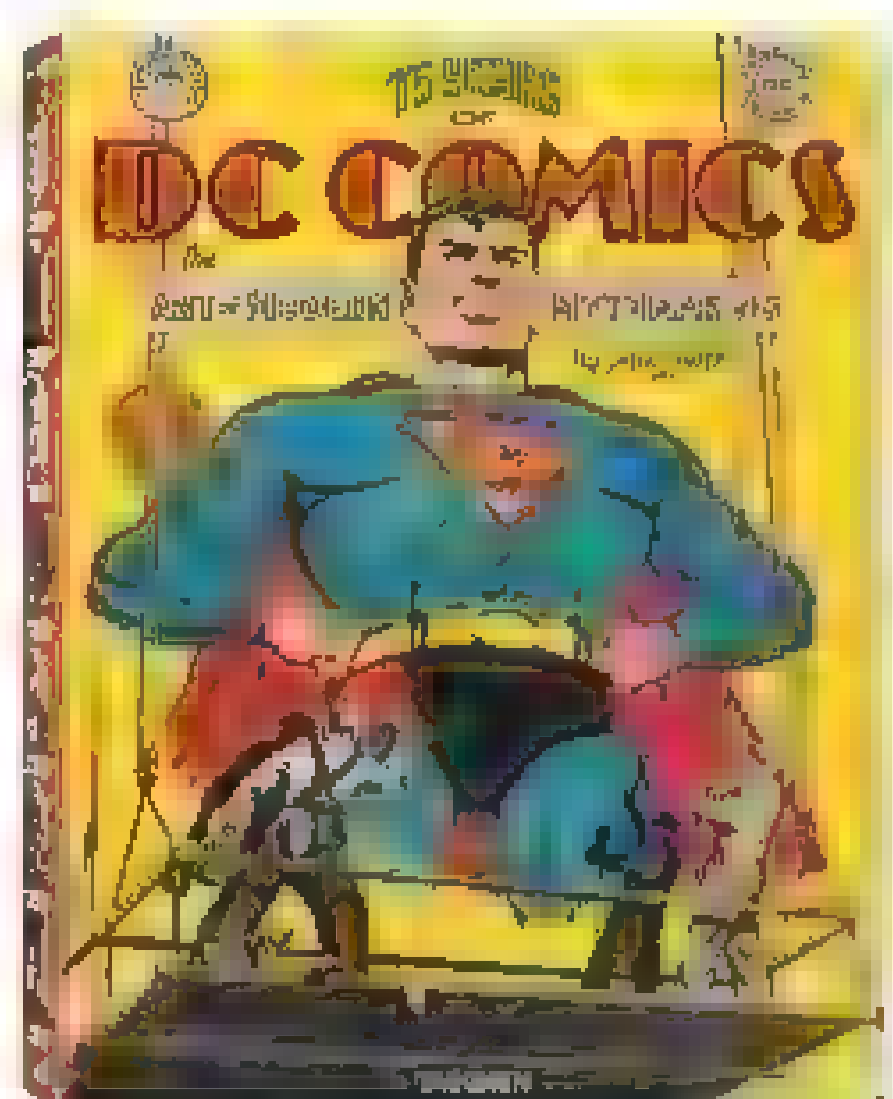
**2011**  
KOOLHAAS/OBRIST  
PROJECT JAPAN  
METABOLISM TALKS



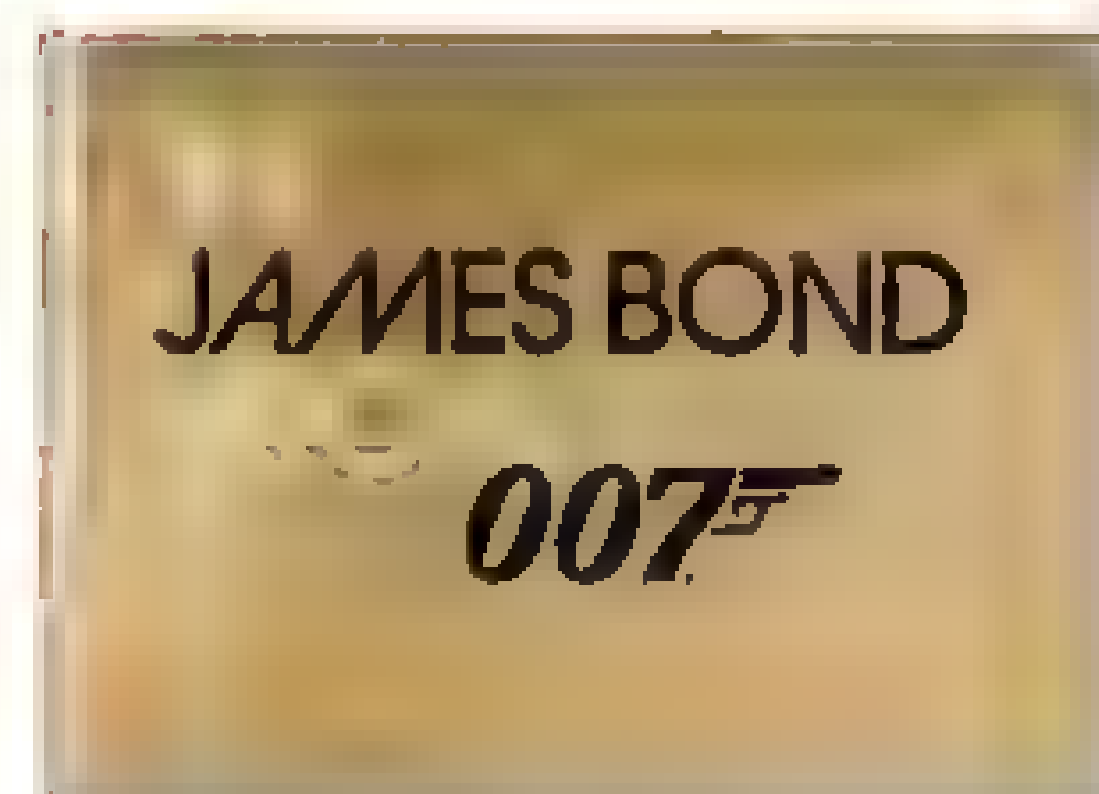
**2012**  
MARC NEWSON  
WORKS



**2011**  
FRÉDÉRIC CHAUBIN  
CCCP COSMIC  
COMMUNIST  
CONSTRUCTIONS  
PHOTOGRAPHED



**2010** 75 YEARS OF DC COMICS.  
THE ART OF MODERN MYTHMAKING



**2012** THE JAMES BOND ARCHIVES



Shigeru Ban in his studio,  
Tokyo, 2003

Marc Newson  
at the TASCHEN Store  
Beverly Hills, 2012





2017

**Beverly Hills  
Mad Men**

Celebrating television genius at  
the launch of TASCHEN's extensive  
two-volume record of *Mad Men*:  
Jessica Paré, executive producer/  
director Scott Hornbacher,  
Kiernan Shipka, January Jones,  
creator Matthew Weiner, costume  
designer Janie Bryant, Christina  
Hendricks, and Jon Hamm.  
TASCHEN Store Beverly Hills.









**2013**

GENESIS.  
SEBASTIÃO  
SALGADO

"My love letter  
to the planet "

THE ROLLING STONES. SUMO  
Authorized and signed by Mick Jagger,  
Keith Richards, Charlie Watts,  
and Ronnie Wood



**2014**



**2014**

ANNIE LEIBOVITZ SUMO



**2013**

NATIONAL  
GEOGRAPHIC  
AROUND THE  
WORLD IN  
125 YEARS



**2014**

AI WEIWEI



Valentino, Gwyneth Paltrow, Giancarlo Giammetti,  
and Udo Kier at the Chemosphere House,  
Hollywood, 2009

Claudia Schiffer and Mario Testino at the  
launch of *Rio de Janeiro*, Paris, 2009





2014

## Annie Leibovitz

with her SUMO at the Chemosphere House, Hollywood.







HELMUT NEWTON

TASCHEN

1999

\$ 2,000  
(667%)

THE CURSPOI IONO

TASCHEN

2005

LAOCHAPPELLE

TASCHEN

2006

LEROY GRALHAMIS

2006

WALTON FORD *Parucha Tantra*

TASCHEN

2007

PETER BEARD

TASCHEN

2007

KOONS

2008

STEVE SCHAPIRO  
The Godfather Family Album

TASCHEN

2008



“TASCHEN books are almost designed to be collectible. It’s very common for a TASCHEN book to gain value almost instantly.”

Richard David, Abebooks, the world’s most popular platform for antiquarian books



2008

2009

2009

2010

2011

2012

2015

2016



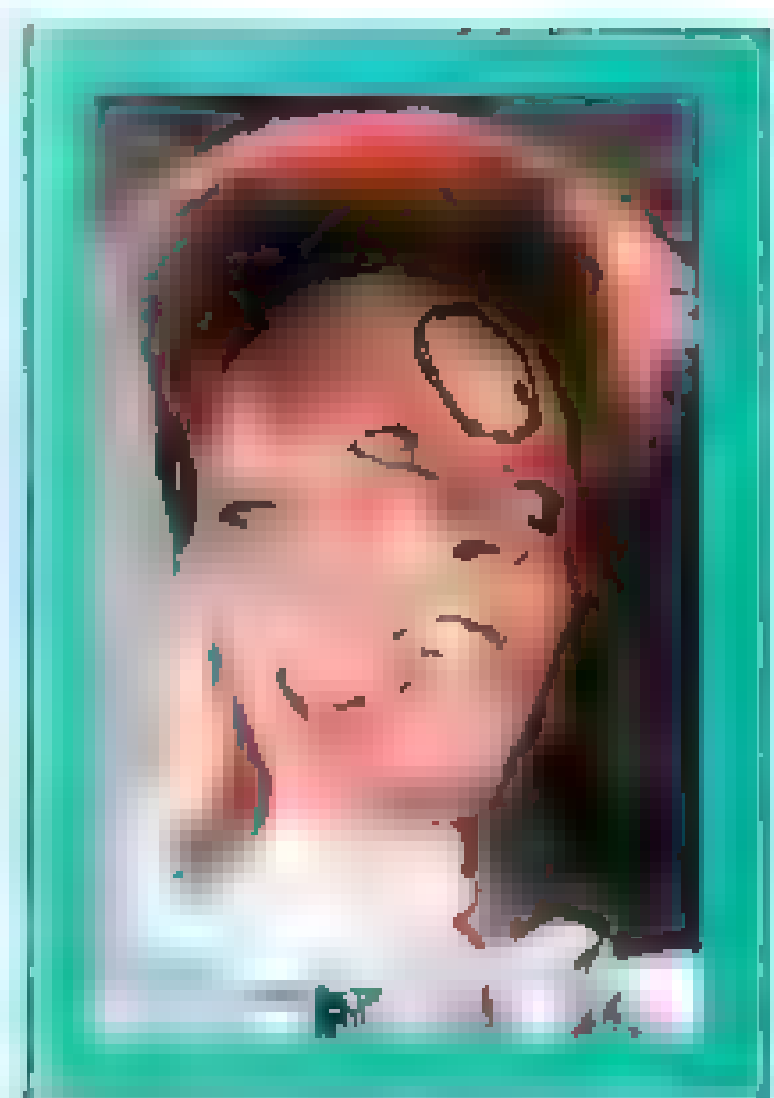
2019



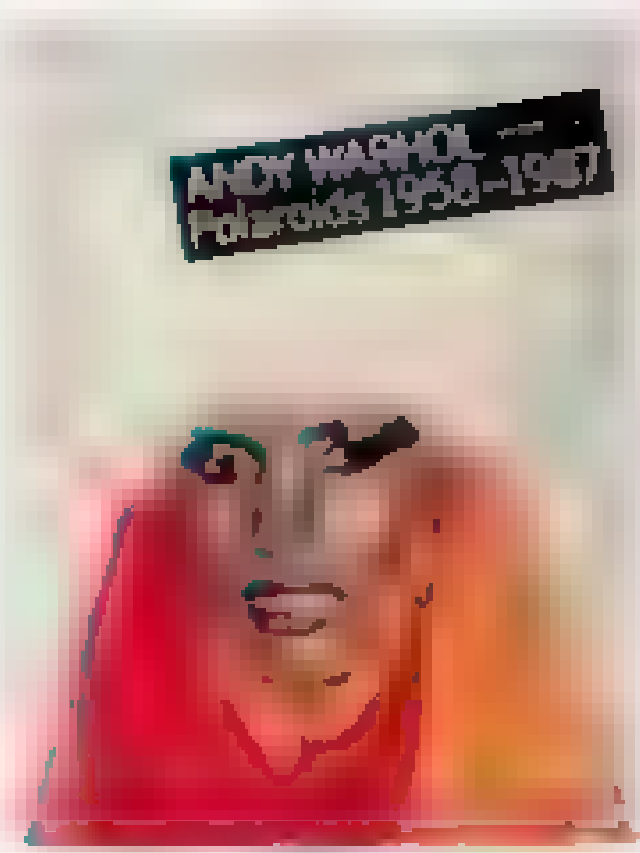
## The McCartneys

Mary, Paul, and Stella McCartney with  
Ringo Starr and Barbara Bach at the  
London launch of Linda McCartney's  
*The Polaroid Diaries*.





**2015**  
MICK ROCK. THE RISE  
OF DAVID BOWIE, 1972-1973



**2015**  
ANDY WARHOL.  
POLAROIDS 1958-1987



**2016**  
NAOMI  
Artwork by Allan Jones



**2018**  
THE STAR WARS  
ARCHIVES 1977-1983



**2017**

JAMES BALDWIN  
STEVE SCHAPIRO  
THE FIRE NEXT TIME  
"A beacon in dark  
times 50 years on."  
—*The Independent*



Stan Lee at his home with Benedikt  
Taschen, seeing the first copy of  
*The Stan Lee Story* after ten years in  
the making, Hollywood, 2018

*Rocky. The Complete Films* launch  
with Sylvester Stallone at the  
TASCHEN Store Beverly Hills, 2019



2016



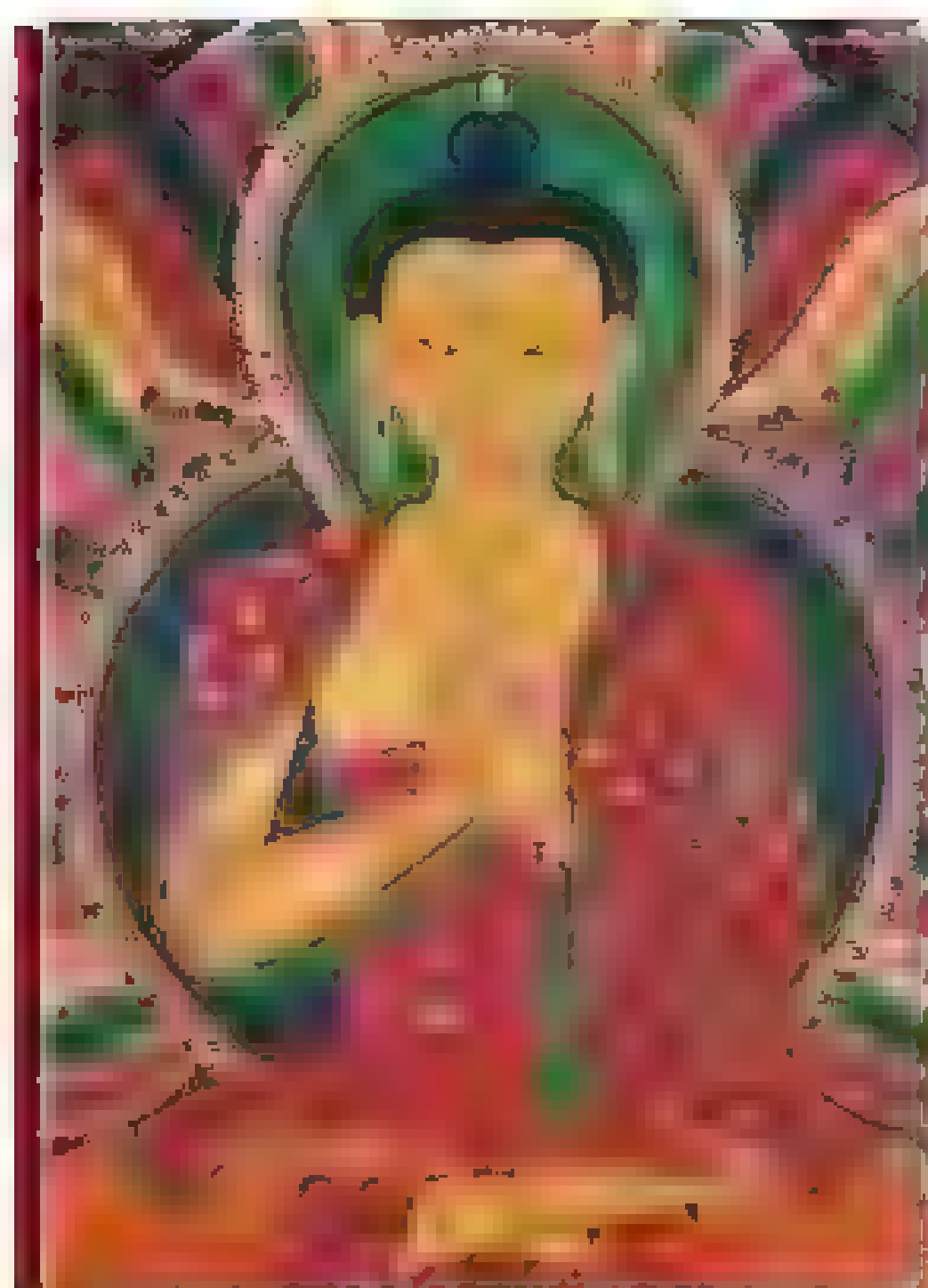




**Naomi Campbell**

with Lenny Kravitz and Dave  
Chappelle at the Chemosphere  
House, Hollywood





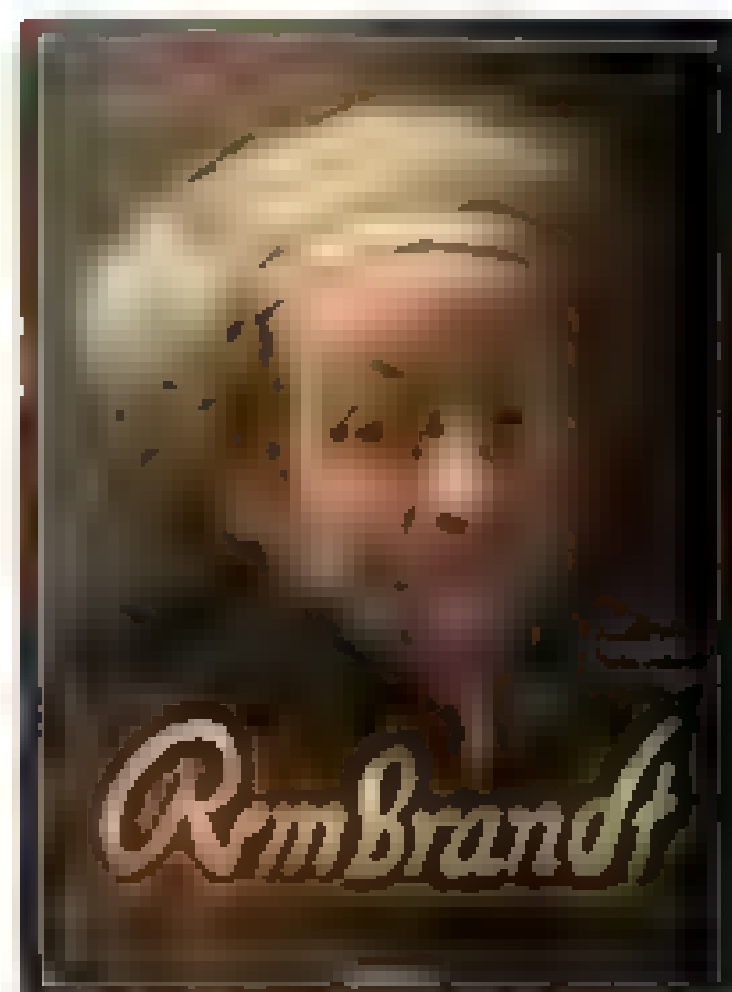
**2018**

**MURALS OF TIBET. SUMO** by Thomas Laird. The treasures of Tibetan heritage, signed by His Holiness the Dalai Lama

"A significant contribution not just to Asian art, but to the humanities" — *The Metropolitan Museum of Art*

**2018**

**REMBRANDT  
THE COMPLETE PAINTINGS**



**2018**

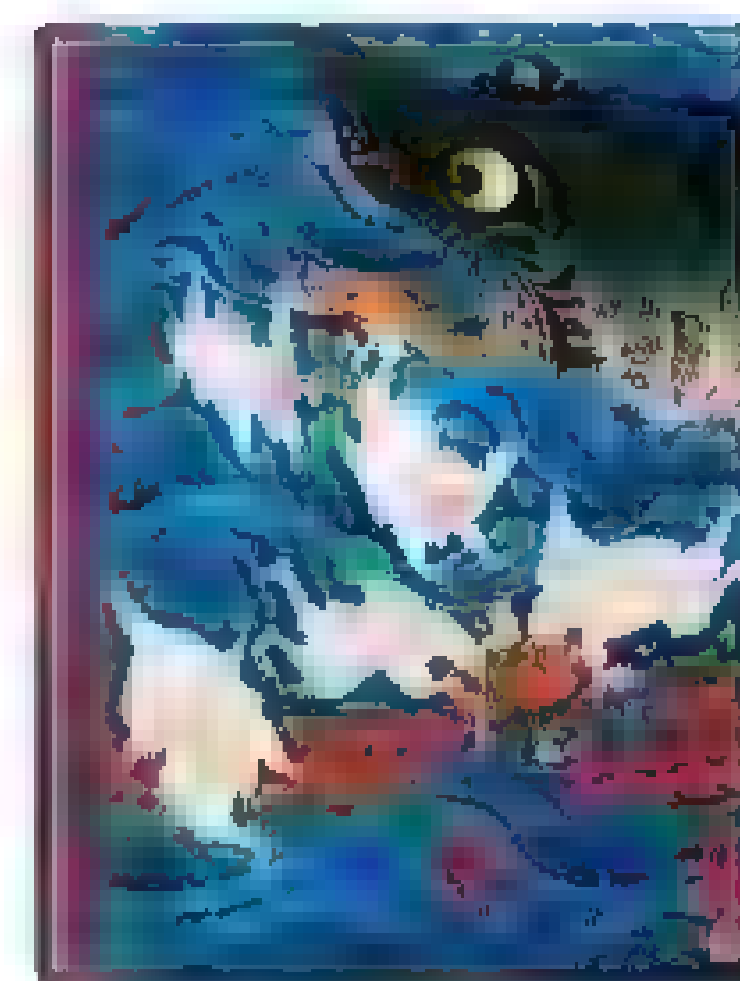
**DAVID BAILEY. SUMO**

**David Bailey**



**2019**

**JAPANESE  
WOODBLOCK PRINTS**



Lynn Goldsmith and Patti Smith at the TASCHEN Store Beverly Hills, 2019



David Bailey at his SUMO launch, Claridge's London, 2019



2018

His Holiness  
the 14th Dalai Lama











**2016**

**Pope Francis**

Marlene Taschen presents  
Sebastião Salgado's *Genesis*  
in St. Peter's Square, Rome.



# TASCHEN







# How a TASCHEN Book Is Made

Behind the scenes of our production process  
and the challenges of creating some of the  
biggest books in the world.

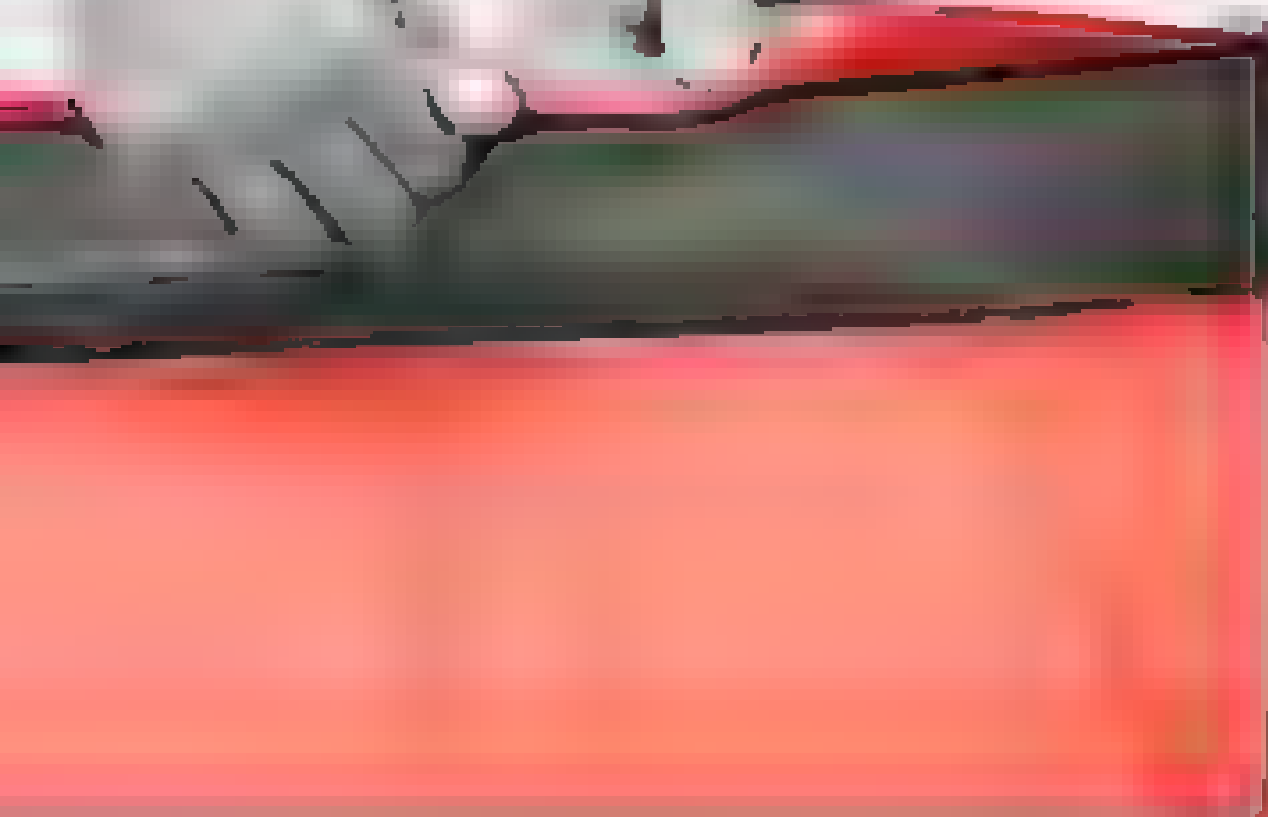




During the binding process, the book block is pressed several times at different stages

The sewing of the book block is a semi-automatic process. For oversized books, the quantity of a machine-sewn book block is superior to one that is hand-sewn. This one-of-a-kind machine can sew signatures measuring up to 70 cm (27.5 in.) in height.

Mauro Loe, director of the bindery, presents the final art edition of *Ferrari*, which comes with a bookstand designed by Marc Newson.



The leather application on the case is done by hand. The so-called Oxford hollow is added to strengthen the spine.

Finishing touch: the iconic Cavallino emblem is applied to the book's cover.



The signatures (sheets of paper printed and folded) of the books are gathered manually.











# A TASCHEN Tour

The staircase at the  
TASCHEN headquarters  
in Cologne with works  
by Martin Kippenberger  
and Jeff Koons.

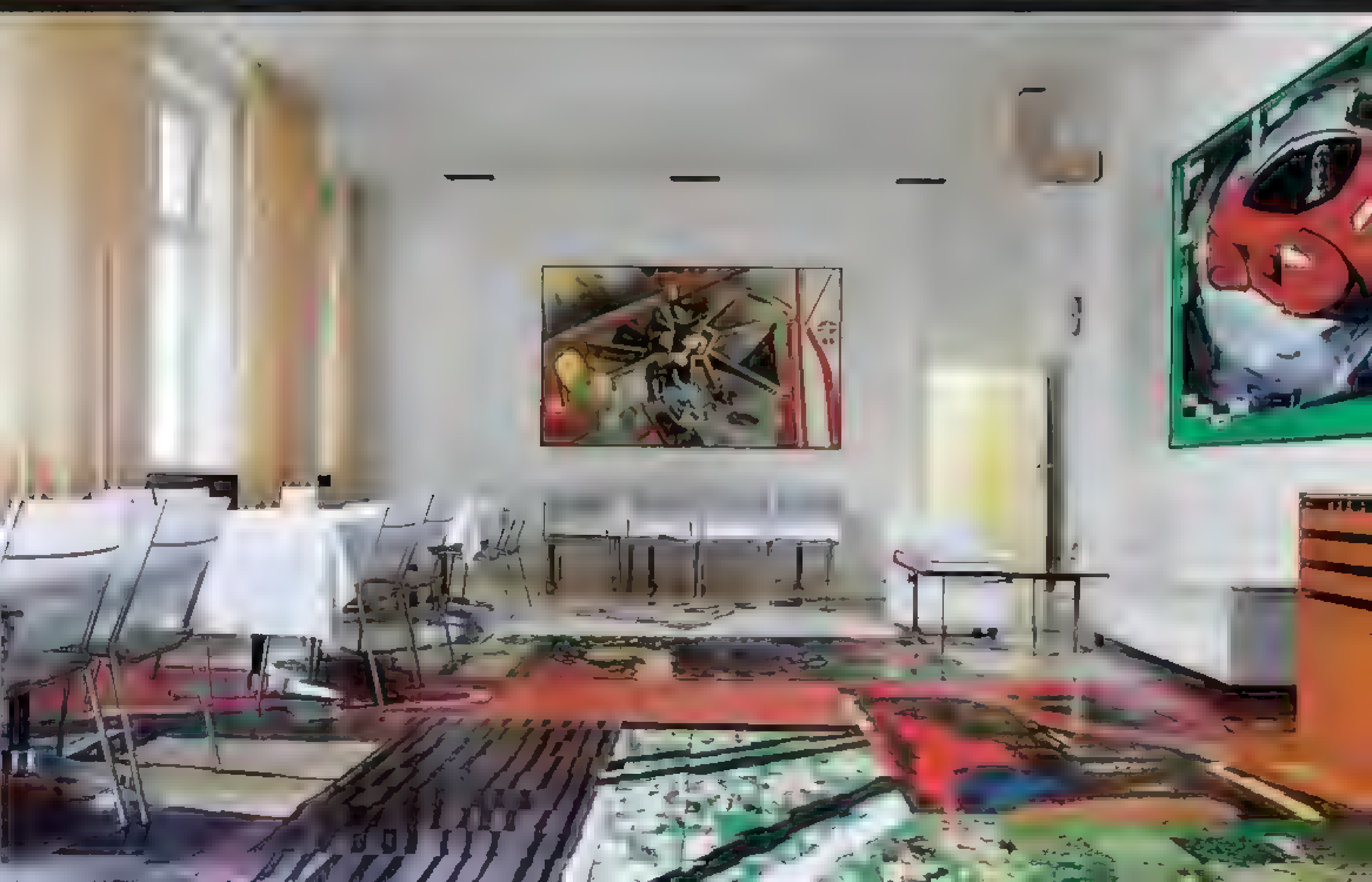


The 19th-century mansion in Cologne has been TASCHEN's headquarters since 1990

Door handle at the main entrance  
Donald's head cast in bronze from the  
first comic store in 1980.



The canteen: floor by Albert Oehlen and  
paintings by Martin Kippenberger







Beverly Hills: TASCHEN's first store in the U.S., designed by Philippe Starck with artworks by Albert Oehlen



At the Claridge's in London

Milan: bookshelves by Marc Newson and floor by Jonas Wood

Springfield: TASCHEN store in *The Simpsons*' 2012 episode "The Day the Earth Stood Cool"





# TASCHEN







# Meet the Artist

TASCHEN has a longstanding tradition of book signings with a chance to add a personal touch to your books.





Araki, Paris, 2005

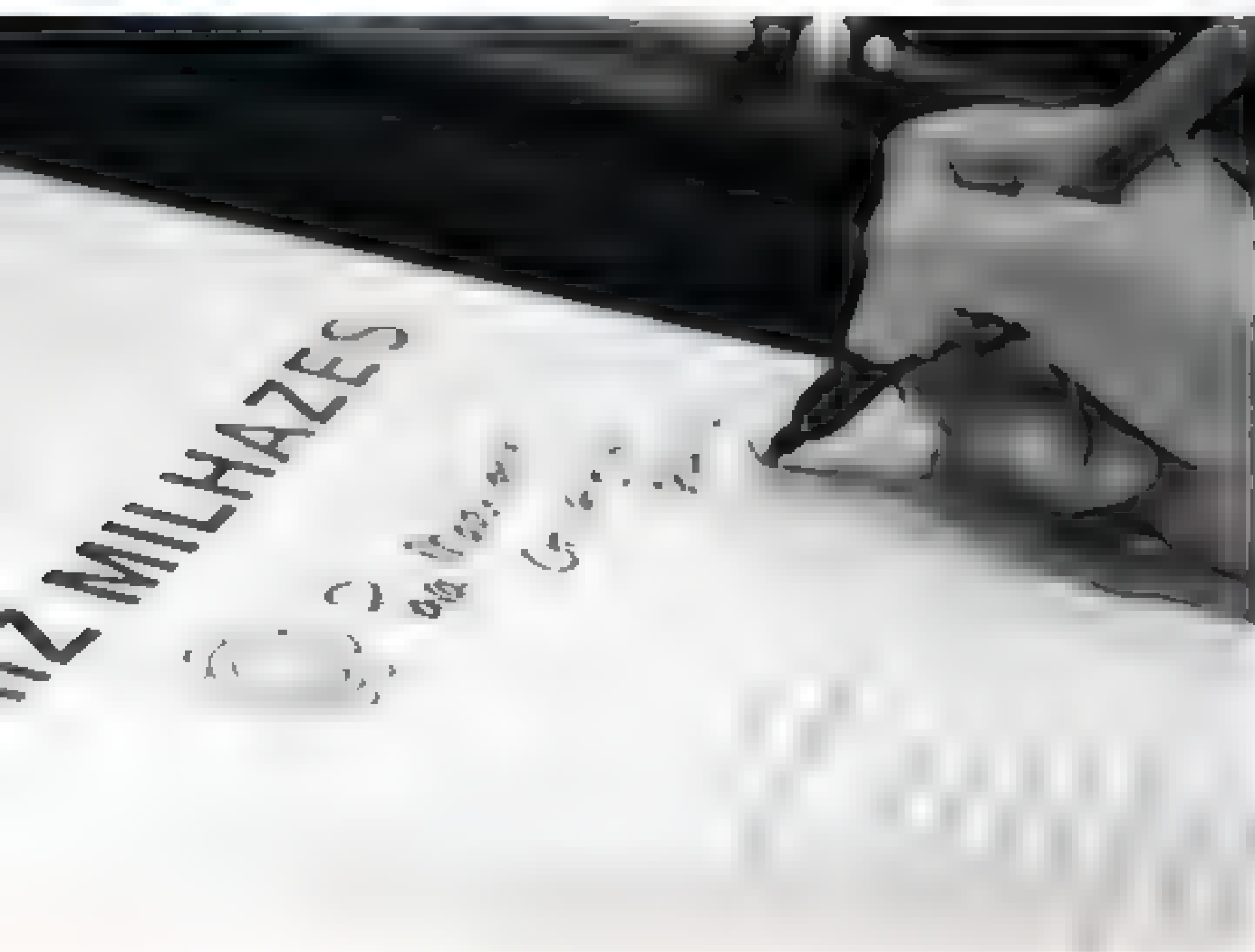
Wolfgang Tillmans,  
London, 2013

Renzo Piano, Paris, 2018

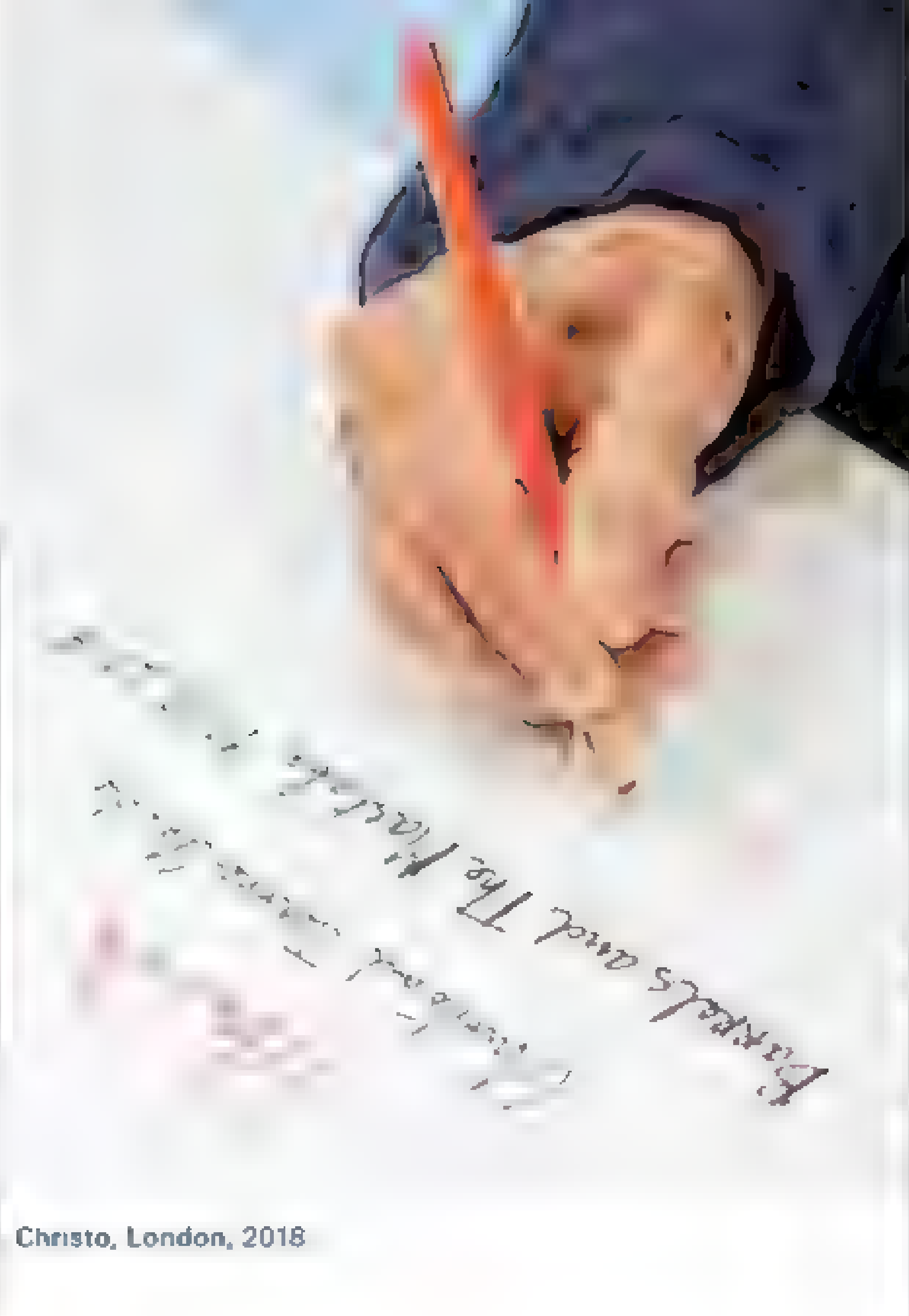




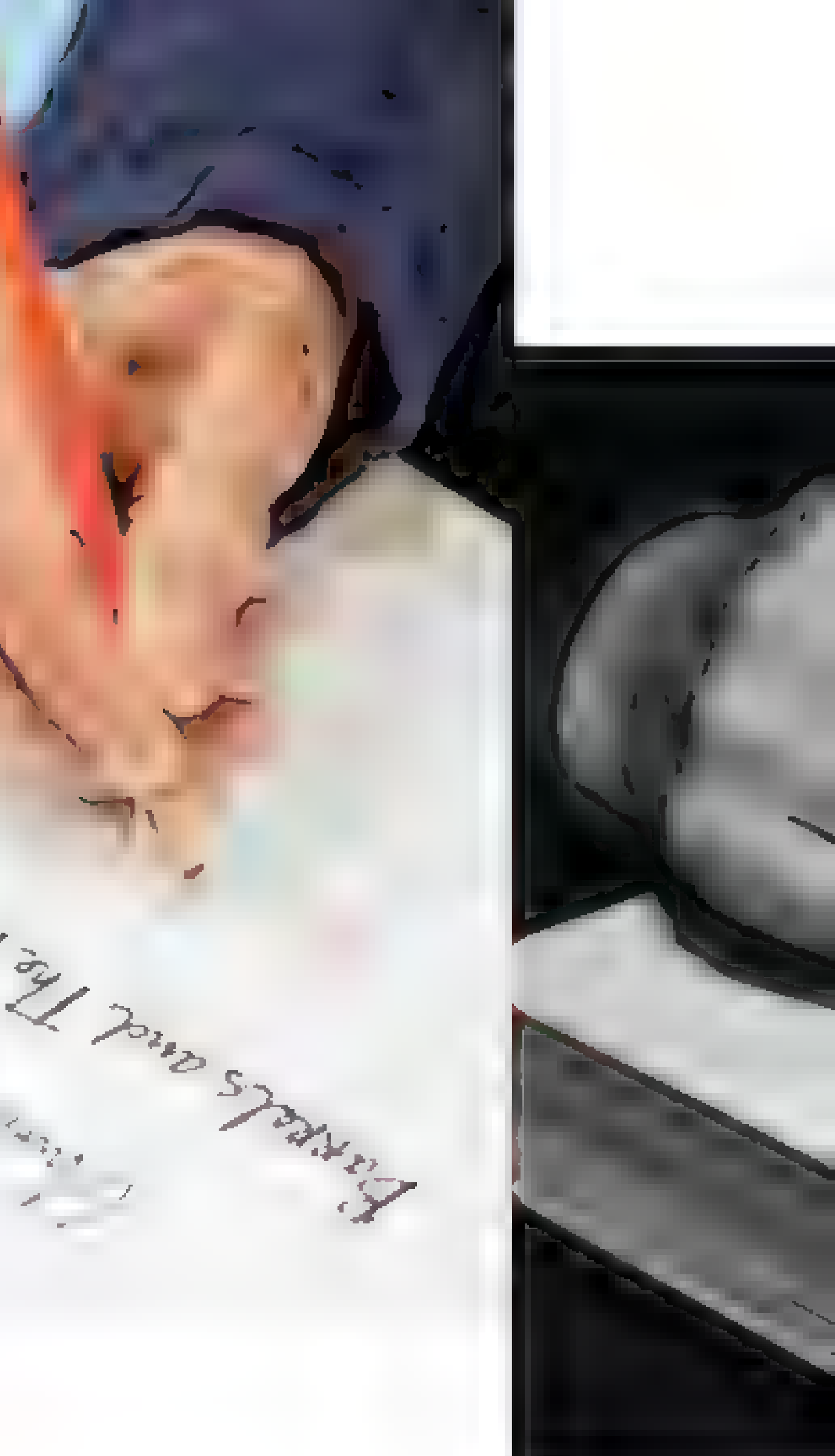
Beatriz Milhazes, Miami, 2017



Christo, London, 2018



David LaChapelle, Milan, 2017



Peter Beard, Paris, 2006





Tadao Ando, Los Angeles, 2012



Naomi Campbell, London, 2016





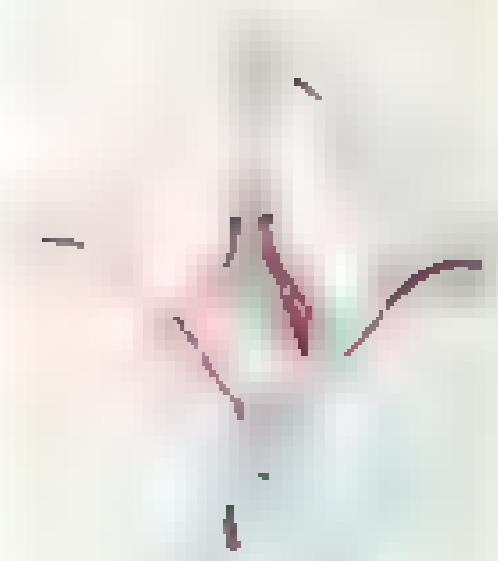
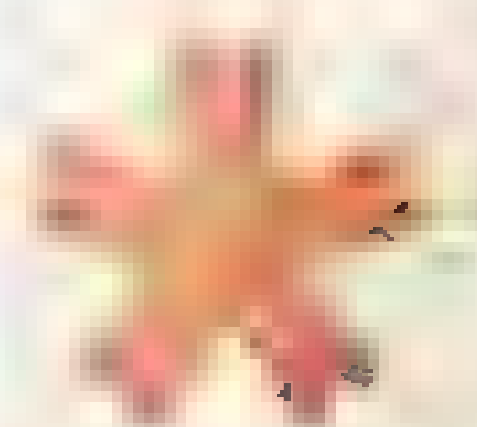


40  
TASCHEN

SINCE 1980

BOOKS FOR OPTIMISTS  
INQUIRY • REFERENCE • INFORMATION





The Art  
and Science of  
**ERNST  
HAECKEL**

Rainer Willmann  
Julia Voss



**40**  
TASCHEN  
SINCE 1980

**40**  
TASCHEN  
SINCE 1980

**INSANE!  
OUR GREATEST  
HITS...**



CHRISTOPH  
MANN

BOOKCOVERS

40  
TASCHEN  
SINCE 1980  
40  
TASCHEN  
SINCE 1980

WALT DISNEY'S

MICKEY  
MOUSE

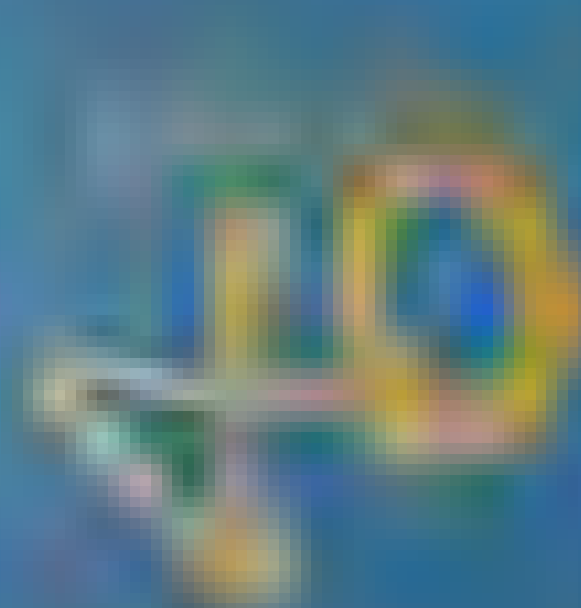
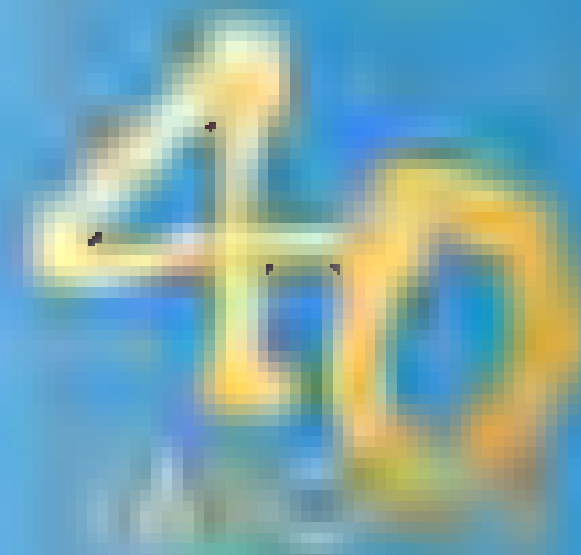


D. KOTHENSCHULTE  
(ED)  
J. B. KAUFMAN  
D. GERSTEIN



THE  
COMPLETE  
WORKS

GAUDI



Minsky & Tugend-Chester



ARAKI



Peter Lindbergh  
On Fashion Photography





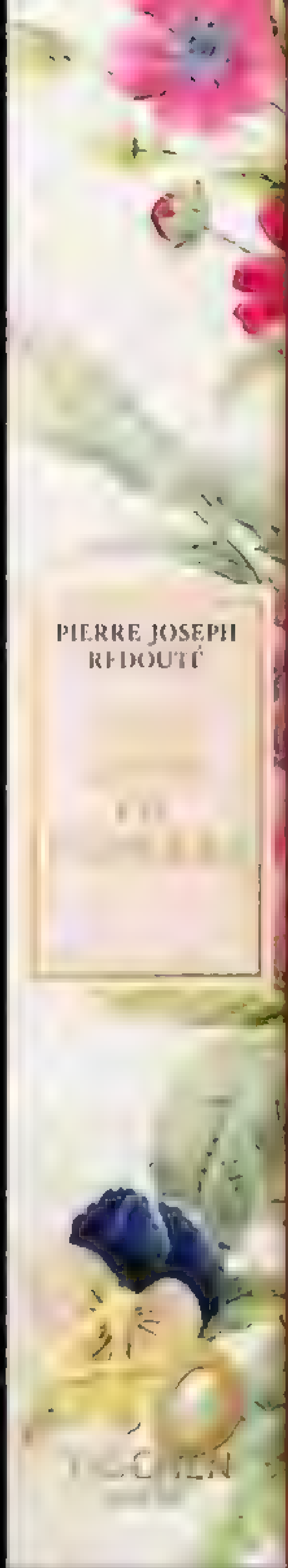
DANIEL  
SCHULTE (ED.)

# THE WALT DISNEY FILM ARCHIVES

THE ANIMATED MOVIES  
1921-1968

40  
TASCHEN  
SINCE 1990

40  
TASCHEN  
SINCE 1990



Hans Werner  
Holzwarth

# Basquiat

40  
TASCHEN  
SINCE 1990

HARDCOVER  
512 PAGES

40  
TASCHEN  
SINCE 1990

Philip Jodidio

# ANDRO

40  
TASCHEN  
SINCE 1990

40  
TASCHEN  
SINCE 1990

Hans Werner  
Holzwarth (ed.)

# AVIWEIWEI

40  
TASCHEN  
SINCE 1990

40  
TASCHEN  
SINCE 1990

SAN  
VAN

40  
TASCHEN  
SINCE 1990

40  
TASCHEN  
SINCE 1990



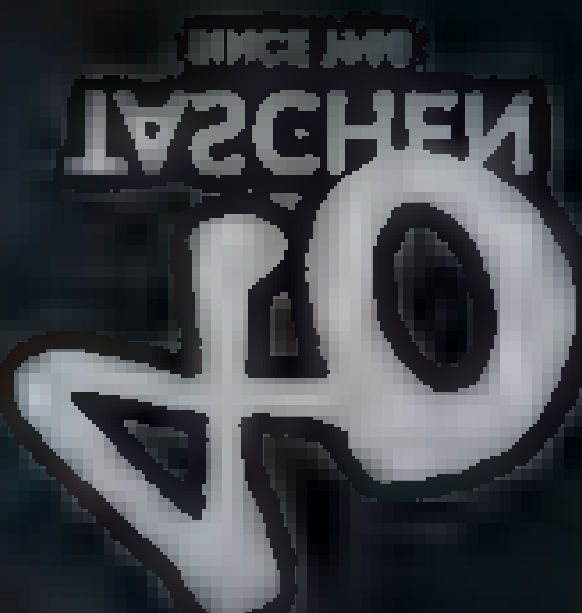
# POP ART



Tilman Osterwold

# HOUSES FOR OUR TIME

Contemporary Houses  
around the World



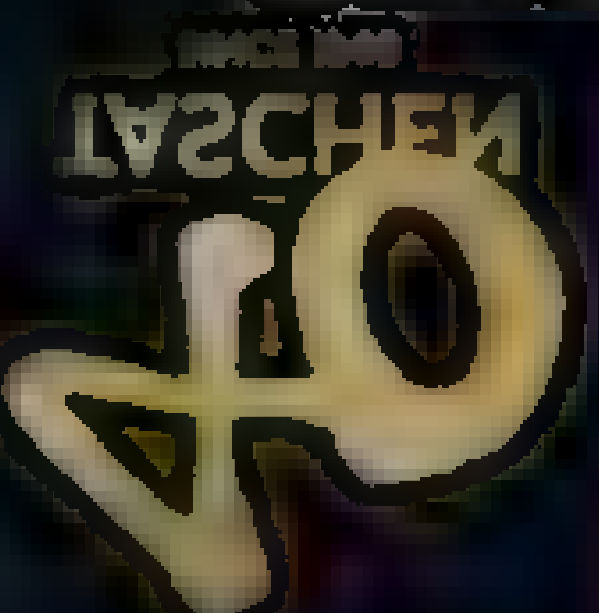
Philip Jodidio

# Jamie Hewlett



# THE STAR WARS ARCHIVES

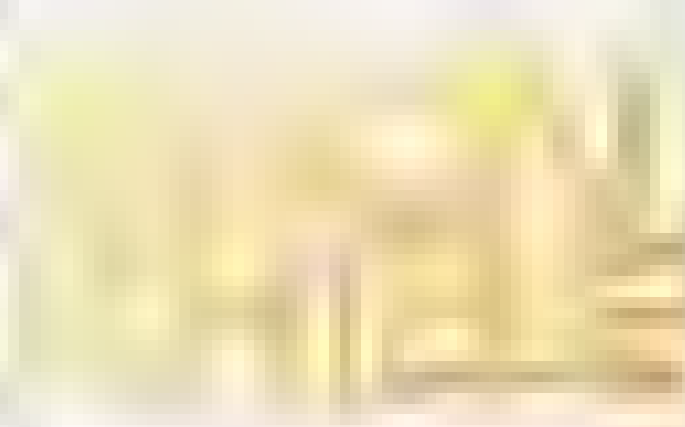
EPISODES IV-VI  
1977-1983



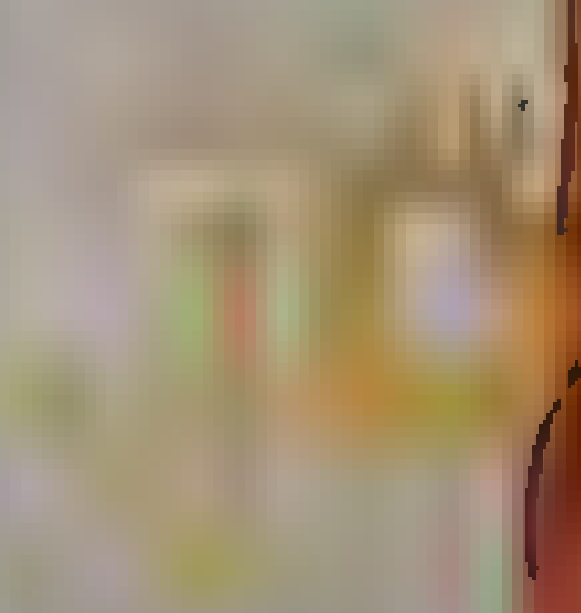
PAUL DUNCAN

SHOWN HERE IN  
ORIGINAL SIZE

Tobias G. Natter  
(Ed.)

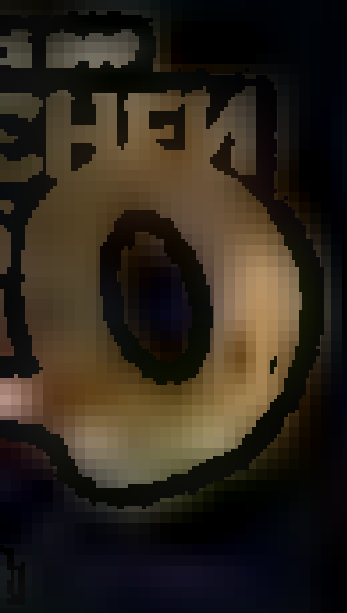


The Paintings



ANDRO  
NINI

# THE ITA NIKH ANIM





HOCKEY

40

40

Wolfgang Tillmans

four books

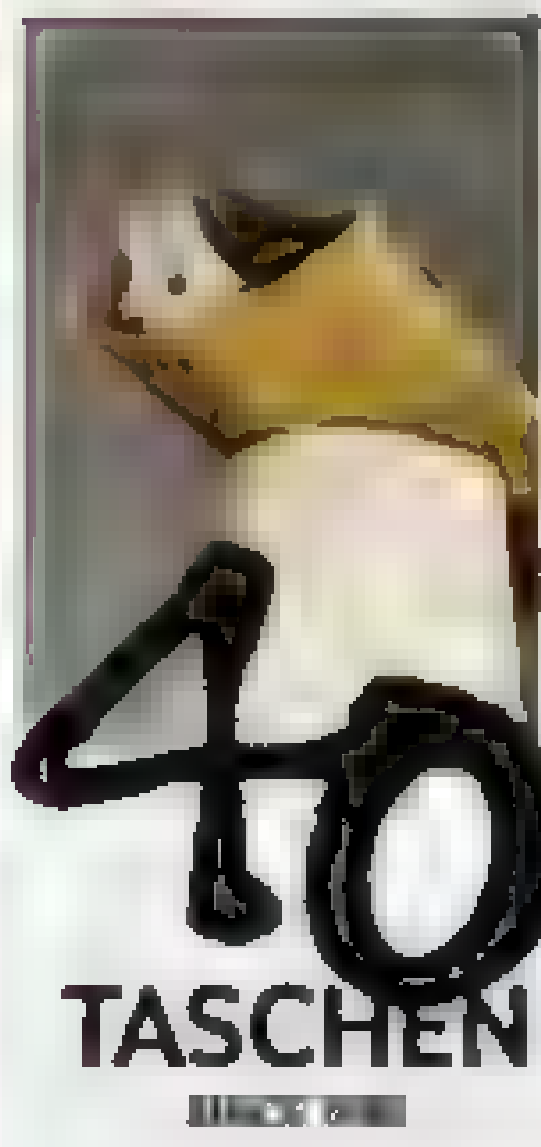
Wolfgang Tillmans 1995

Burg 1998

truth study center 2005

Neue Welt 2012

abridged, additions 2020



STEVE SCHAPIRO  
ED. PAUL DENMAN

# The Godfather Family Album



Roy Thomas  
Marvel Age  
of Comics  
1961-1978



SPIDER MAN



HULK



THOR



IRON MAN



IRON MAN

# GISELE

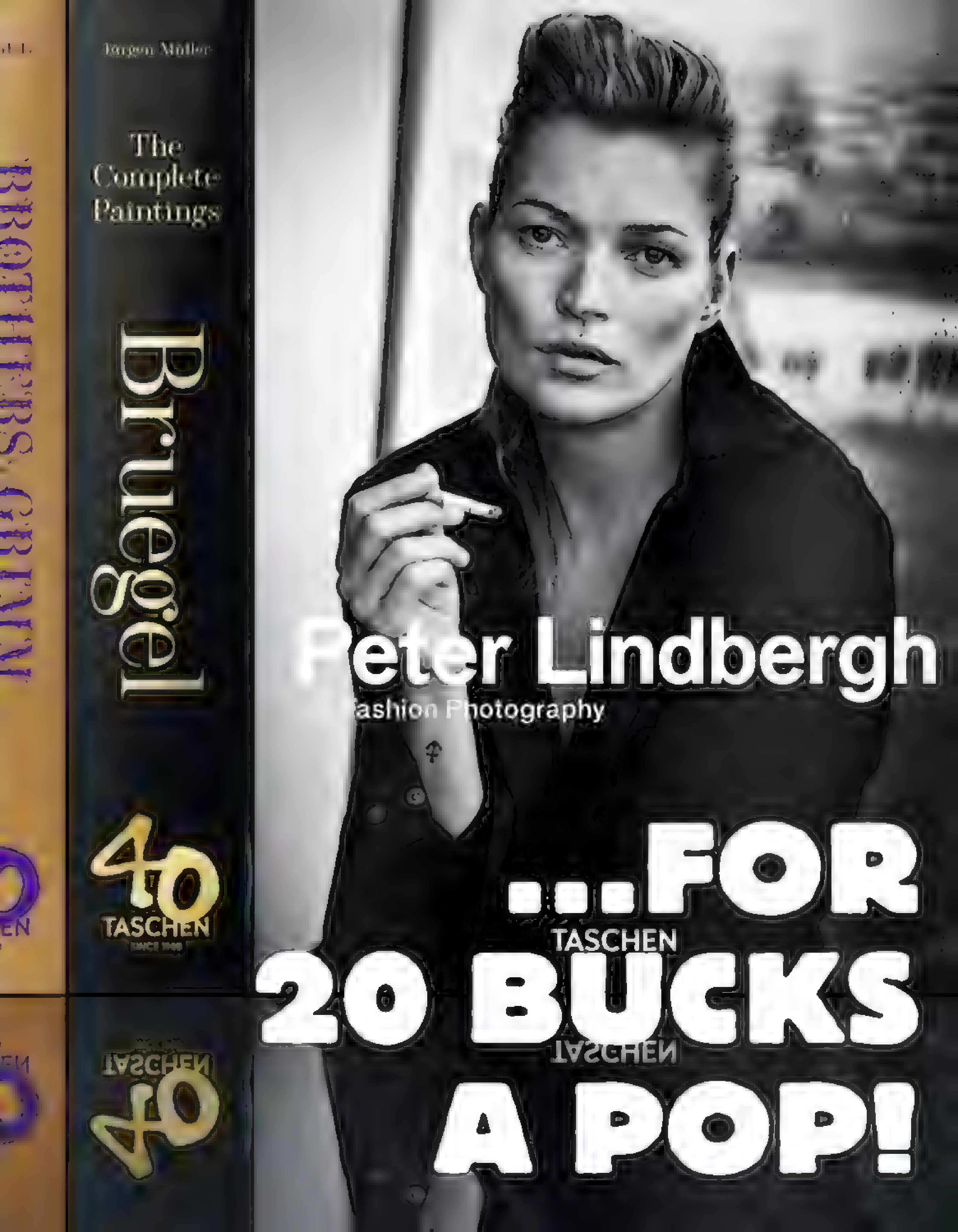


And Danna

Wolfgang Tillmans







Jürgen Müller

The  
Complete  
Paintings

Bruegel

40  
TASCHEN  
SINCE 1980

TASCHEN  
40

Peter Lindbergh

Fashion Photography

...FOR  
TASCHEN  
20 BUCKS  
TASCHEN  
A POP!



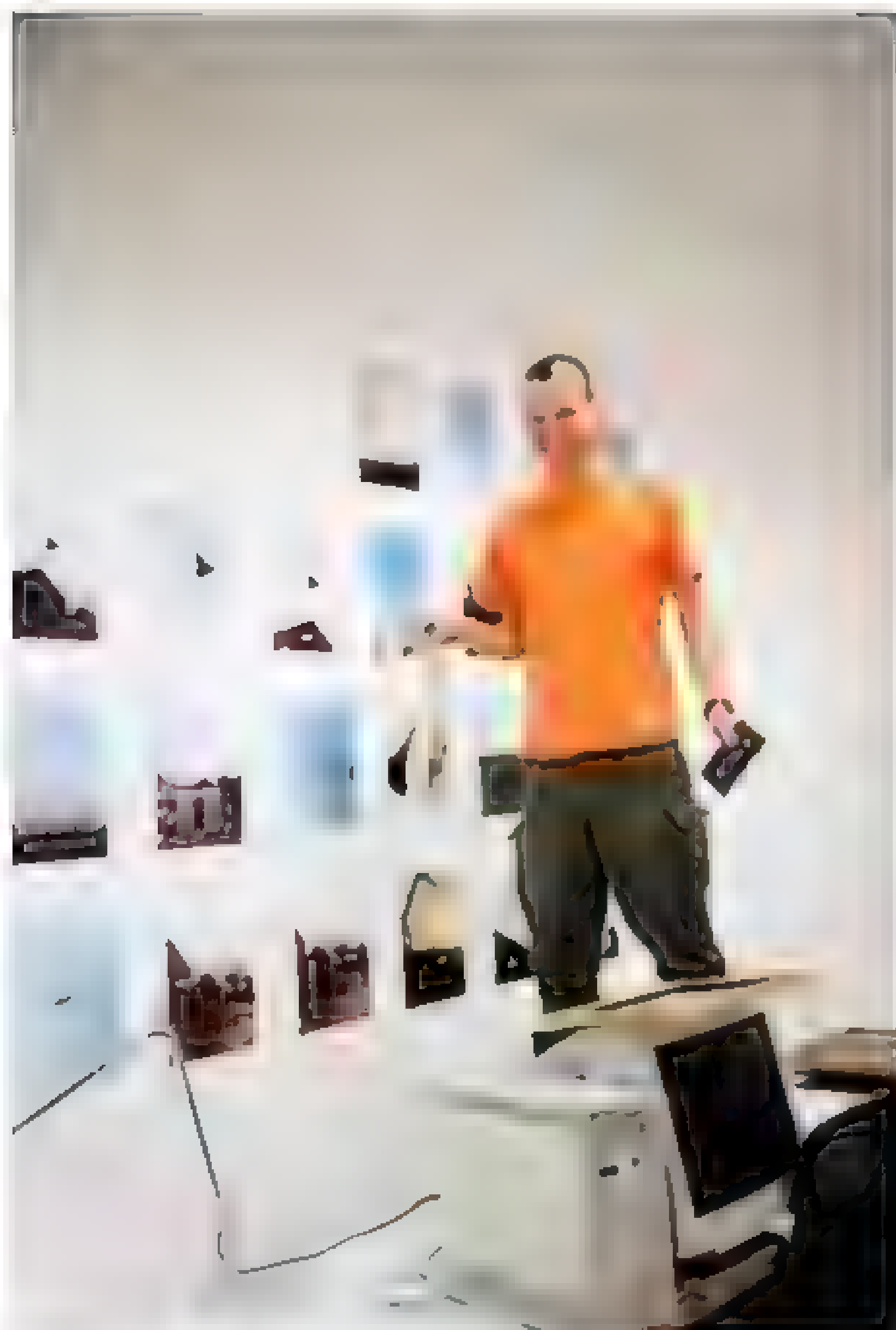




# Eyes of Our Time

Wolfgang Tillmans  
installing the *Concorde*  
Installation at TASCHEN  
headquarters, Cologne,  
c. 1997

*Greifbar* 61, 2017.



*In 1995 you published your first book with TASCHEN. How did your collaboration with TASCHEN start?*

That was in Cologne in 1993, when the city was the center of the German art scene. I had my first solo exhibition with Daniel Buchholz in the back room of a small antique shop he ran with his father. Burkhard Riemschneider, who was TASCHEN editor at that time, was one of the first people to buy a print from the exhibition. At a dinner in Daniel's apartment, I asked Burkhard if he could imagine doing a book with me. A few months later, he brought Angelika Muthesius, then TASCHEN's chief editor, to the gallery, and she fell in love with some of my photographs. In the meantime, I had started making a dummy made of color copies. It was finished by Christmas 1993, and I showed it to Angelika and Benedikt. Some friends of mine said that it was much too early to publish a big book at the age of 25, but I knew: this work has to be published. Thank God Benedikt thought the same way.

*Your first book, Wolfgang Tillmans (1995), was an instant success. Was that due to the zeitgeist?*

That term is sometimes used in a derogatory way, but it is actually a beautiful word: "the spirit of the time." My book's success was born out of a misunderstanding—people took it as a documentary record of the time, when instead I had compiled it equally of pictures that were staged and those taken as they were found. I was less concerned with depicting reality in a traditional way and instead created a fiction of possible lives and situations and social interactions, which were in themselves authentic to the spirit of the time. That gave the images power—people could identify with them—and their draw seems to not have waned ever since.

*Afterwards you made three more books with TASCHEN: Burg (1998), truth study center (2005) and Neue Welt (2012). What do they represent to you and how do they reflect your artistic development?*

I see my books with TASCHEN as equivalent to "albums" in pop music terms. They are the record of a longer stretch of time and personal development. They all share my desire to speak about what it feels like to be alive in the here and now. I want to make books that can be read and entered into by different people in different countries through their own eyes, allowing them to make connections to their own lives. These connections might not happen in every single image but if a reader gets a sense of "I know how that smells" or "I have an idea what that feels like" then I'm most happy. Because that is what art can do best: create a sense of solidarity amongst people.

*You have explained what connects these books, but how do they differ?*

The first book was born out of a knowing innocence, looking at life around me—the passion of being independent. *Burg* chronicles me enjoying the freedom of exploring artistic genres like still life and landscape whilst also living through a period of great love, sadness and loss. *truth study center* I completed seven years after *Burg* in



a very different world. I faced the outward disorder with a desire to order my photographs according to genres and types. My scope opened wider to include architecture as well as abstract pictures made without a camera, whilst still reserving a central focus for the human portrait and images of the body, including the sexual body. Another seven years later I published *Neue Welt*, which was a new beginning, a real challenge to myself. I wanted to look at the world in an even wider scope, traveling five continents and using for the first time a digital camera. I employed new layout techniques and embarked on making a new record of the visible world by embracing fragments of it that I found on the way.

*Books are an important part of your artistic expression. What do books mean to your practice?*

Photographs are wonderful in the way they are equally suited to sit on a wall as they are to be placed on a printed page. The portability and easy access of a book—especially a TASCHEN book—allows it to meet you in unexpected moments in your life. Books have a special tactile quality, the way they feel to the touch, and they have an intriguing smell!

*Taken all together these books seem to be a photographic document that attempts to document the world, however, it is rather a feeling that is described/depicted/illustrated. What did it feel like to you to bring all of them together and update them in this special year 2020?*

I most of all wanted to keep the integrity of each of the books, but also felt welcome to add an element of “remix” to them. Sometimes I inserted images from back in the time, and sometimes I confronted a new picture with some from 20 years ago, like for example a portrait from 2018 of Neneh Cherry, whose music I listened to a lot in 1993. Recent years up to 2020 are also represented, making the book a complete journey to right now.

*What inspires you?*

This is a tough one, and I’m sure that’s why you ask it. Looking at the way things are, at how they appear from different angles, inspires me. To be open to being surprised, without fear—and making peace with that—inspires me. And of course being together with others, friends and lovers.

*What does TASCHEN mean to you?*

I truly respect TASCHEN’s respect for history. TASCHEN books as a whole build a memory of human exploration and that is truly important in our times.

*What’s your favorite TASCHEN book and why?*

Elmer Batters’ book of foot and leg fetishism impressed me deeply, as it was a perfect illustration of “form follows function.” The Leonardo da Vinci catalogue raisonné remains a permanent source of reference.

“I see my books with TASCHEN as equivalent to ‘albums’ in pop music terms. They are the record of a longer stretch of time and personal development. They all share my desire to speak about what it feels like to be alive in the here and now.”

Wolfgang Tillmans

WOLFGANG TILLMANS. FOUR BOOKS  
40TH ANNIVERSARY EDITION  
512 pages € / £ 20



Anders (Brighton  
Arcimboldo), 2005











A person wearing a red garment is holding a white bag with a black graphic. The background is a blurred outdoor setting with a building and trees.

# Limited Edition Bags and Scarves by Ai Weiwei

















CATS AND TEA



ZOO

A WE WE  
THE HINA BAG

Papercutting is a traditional Chinese art going back 2,000 years. The colored, intricately cut papers are used as a story-telling medium in festivities, for prayers, and as everyday decoration.





HAIRCUT



CITIZENS' INVESTIGATION





CATS AND BIRDS

WE WENT  
TO THE SCARF

The bags and scarves take their motifs from papercuts created by Ai Weiwei as part of his *Papercut Portfolio*, published by TASCHEN in 2019.



DEPECHE MODE

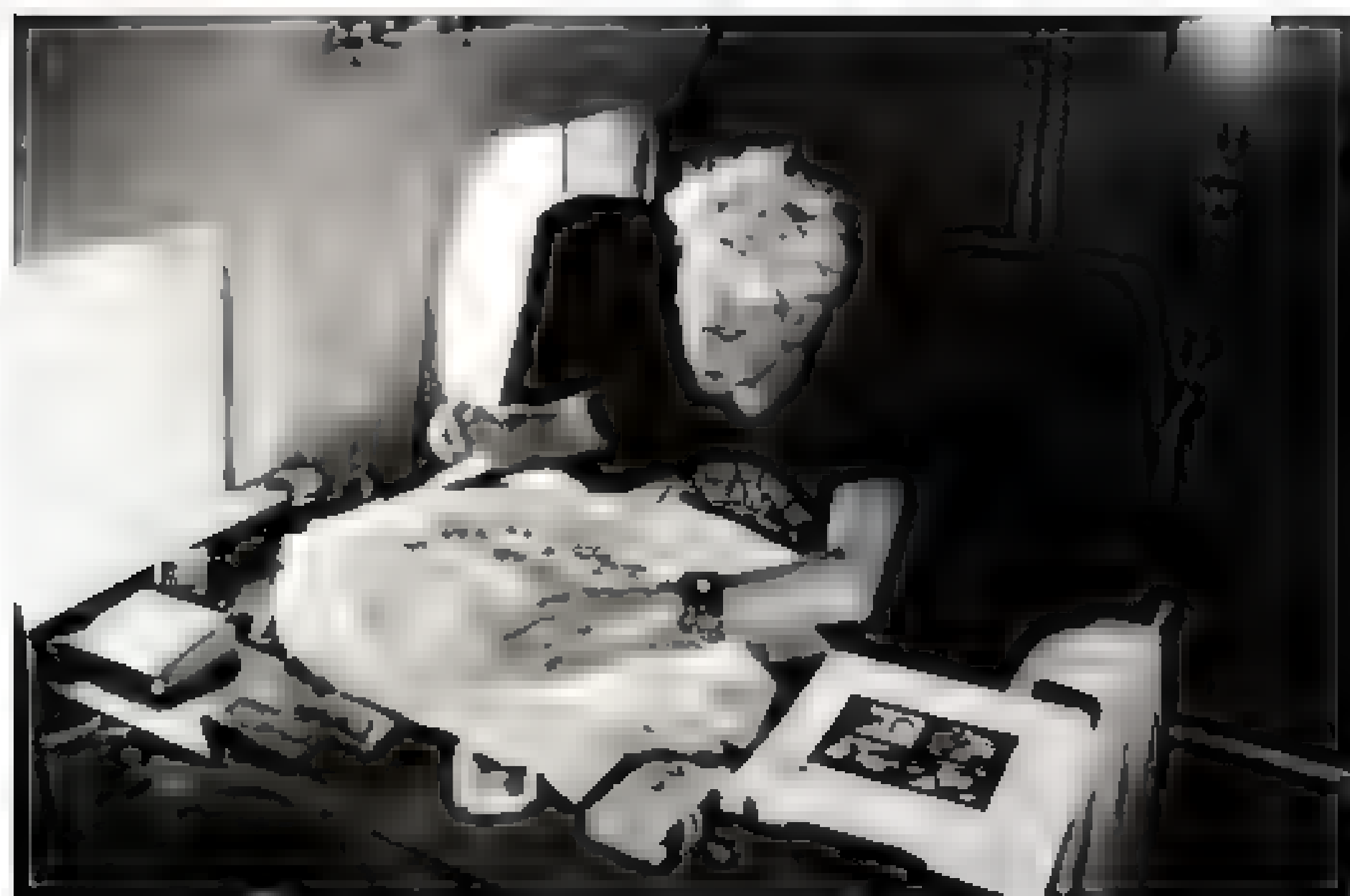
Anton Corbijn's official illustrated history

# Reach Out and Touch Me

IN 1981 ANTON CORBIJN first formally photographed synth teen idols Depeche Mode in London and Basildon, Essex, for an *NME* cover; in the foreground the smirking, blurred singer Dave Gahan, the rest of the band standing behind him smiling in sharp focus. According to Corbijn, the band was, at the time, “too poppy” for his taste. Fast-forward five years and Depeche Mode were transforming their sound and looking towards something more edgy and brooding. Corbijn came on board to do one video and became the band's de facto creative director, and since 1986 he has crafted all their photography, most of the videos, album graphics, and set designs. *Depeche Mode. Anton Corbijn* is a detailed illustrated history of how Corbijn's timeless visuals and epic but honest aesthetic have helped cement Depeche Mode's reputation as the biggest cult band in the world.

This Collector's Edition features over 500 photographs from Corbijn's extensive archives, some never seen before, including formal and informal portraits from places such as Madrid, Hamburg, the California desert, Prague and Marrakech (many taken during the making of iconic videos such as “Enjoy the Silence” and “Personal Jesus”); a multitude of off-the-cuff, candid images; and stunning live shots from all their tours since 1988. In addition to the photographs, there are sketches and designs for stage sets and album covers, Corbijn's handwritten captions throughout the book, placing the reader right in the middle of the shoot, and an extended interview with the Dutch master.

Created with the full collaboration of the band, who also share some insights on working with Corbijn, *Depeche Mode. Anton Corbijn* trumpets how one man's original and unforgettable visuals helped shape the band's enduring popularity. Reflecting on his expanded role in Depeche, Corbijn recalls in the book's introduction: “A lot of it came down to me, and I wanted it to be right for them. I wanted to think for them. To be great for them.” This book is a testament to the depth and breadth of that greatness, a celebration of one of the most creative and enduring collaborations in rock history.



En route to LA  
1988

Randers, Denmark  
1987









Art Edition No. 1-100

*SOFAD, London, 1992*

Print signed by Anton Corbijn

image 38 x 38 cm (15 x 15 in.)

sheet 59.5 x 42 cm (23.4 x 16.5 in.)

€ / £ 1.500





Art Edition No 101-200  
**SOTU, New York, 2008**  
Print signed by Anton Corbijn  
image 38 x 38 cm (15 x 15 in.)  
sheet 59.5 x 42 cm (23.4 x 16.5 in.)  
€ / £ 1 500





**“Anton was able to give the DM sound,  
that we were beginning to create, a visual identity.”**

**Dave Gahan**



MAY  
1992  
MAY 6

And then a dark period started  
the house had rented a room in Madrid in  
as a school teacher's temporary accommodation  
The place felt dark due to the atmosphere  
of tension - a hardman one floor with only  
one bathroom and no real living room  
we were surrounded & changed men  
the villa was also used as a place to live  
on the road during several months so  
they never got a real home each one  
would also become the last friend  
with Alexander who left DM in 1991  
after the tour  
I spent a few days in the Madrid area and  
a medium - he was not so much of  
understand the predicament



Opposite  
Randers  
Denmark 1987

Madrid, 1992

XXL

DEPECHE MODE  
ANTON CORBIJN

Hardcover in clamshell box

Collector's Edition (No. 201-1,986), signed  
by Anton Corbijn; and Dave Gahan, Martin Gore  
and Andrew "Fletch" Fletcher

512 pages £/€ 750

Creative director for Depeche Mode since 1986,  
Anton Corbijn's timeless aesthetics have cemented  
the band's reputation as effortlessly cool and cutting  
edge. With over 500 photographs from Corbijn's  
personal archives, many never seen before, as well  
as stage set designs, sketches, album covers, and  
tour books, this volume visually amplifies the impact  
of Depeche Mode's "fourth member."

Also available as two Art Editions of 100 copies  
each (No. 1-200), with a print signed by  
Anton Corbijn (see previous spread)







PART THREE - THE  
**NEW TREND**



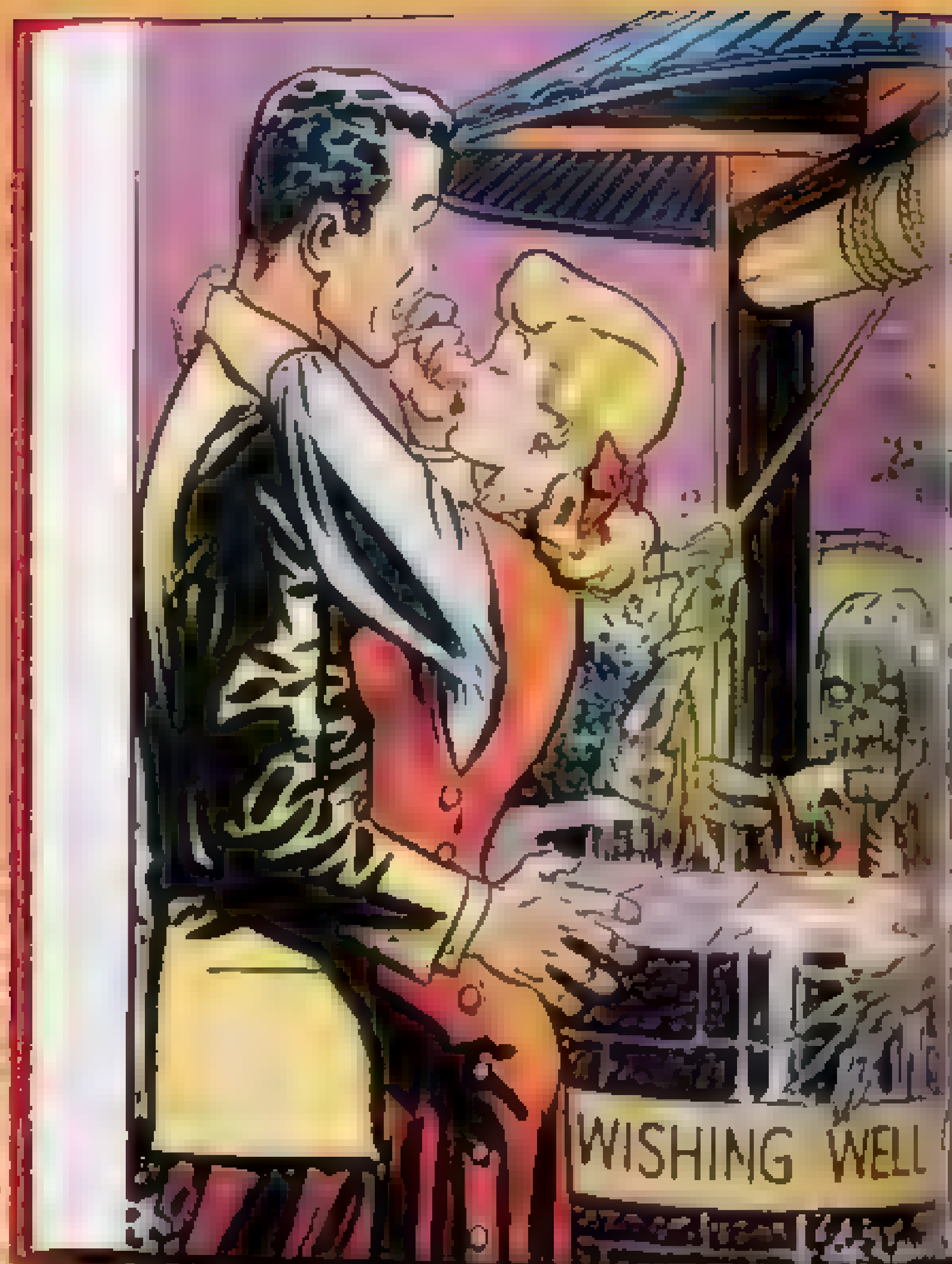
1951-1954





# Calling All EC Fans Addicts!





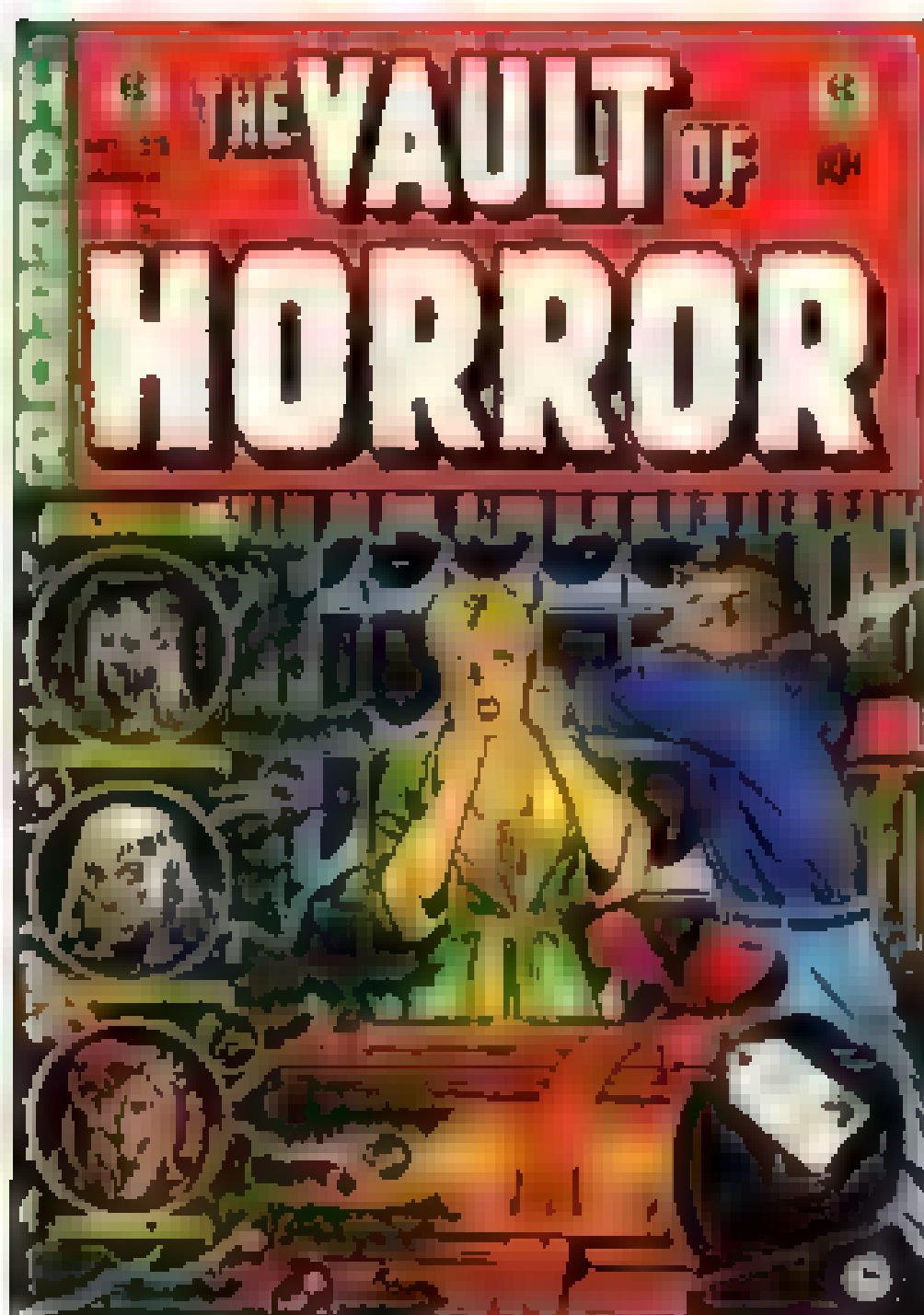
CHAPTER FOUR

## OH, THE HORROR!



“They were to me what  
Grimms’ fairy tales  
were to children in the  
19th century.”

Joe Hill



Johnny Craig  
Christmas cover of  
*The Vault of Horror*  
No. 35, 1954

Al Feldstein and Bill  
Gaines in the EC office,  
late 1950, with a rack of  
their latest comic books.

IN 1947, BILL GAINES inherited EC Comics from his legendary father M. C. Gaines, who was responsible for midwifing the birth of the comic book as we know it during his tenure at All-American Comics, bringing the likes of Wonder Woman and Green Lantern to the world. Over the next eight years, Bill Gaines—along with Al Feldstein, Harvey Kurtzman, and Wally Wood and others—would reinvent the very notion of the comic book with titles like *Tales from the Crypt*, *Crime Suspense Stories*, *Weird Science*, and *MAD*.

EC delighted in publishing gory, morbid horror and crime comics that had snap, ironic endings—but they also pioneered the first true-to-life war comics, the first “real” science-fiction stories, and tales about such then-taboo subjects as racism, bigotry, vigilantism, drug addiction, and police corruption. Too good to last, they were eventually caught up by various 1950s guardians of morality, who were convinced that EC’s often over-the-top content was causing juvenile delinquency.

TASCHEN presents the full, fascinating story of this fabled company, written and expertly curated by EC-authority Grant Geissman. Even the most die-hard EC Fan-Addicts will find something new within these pages, with the Gaines family archives providing more than 100 rarities that have never seen print. Many of the cover images are reproduced from Gaines File Copies, which are widely regarded as the best surviving copies of the EC Comics.

Gathering more than 1,000 illustrations that include the rarest and most notorious covers, interior pages, photos, vintage original artwork, and some of the most celebrated stories ever to be printed in four colors for a dime, this is the ultimate EC Comics compendium and a must-have for any comics enthusiast or pop culture historian.



IF YOU'RE A POP CULTURE AFICIONADO, you may already be familiar with *Tales from the Crypt*, the American television series that aired on HBO from 1989 to 1996. You may also remember *Weird Science*, the 1985 John Hughes feature film starring Kelly LeBrock and Anthony Michael Hall. And you almost certainly know *MAD*, the long-running humor magazine that has become an American institution.

But generally only true pop culture cognoscenti know that each of these properties started out as full-color, 10-cent comic books, published by a small, scrappy company called EC Comics. So why should there be a gigantic, weighty tome in celebration of these comics? Put simply, because this lesser-known company had an enormous impact on American pop culture, managing to be both commercially successful as well as boldly innovative.

At its creative peak in the 1950s, the EC line of comics included horror, crime, science-fiction, war, and humor titles. The list of writers and artists who contributed to—and produced some of their best work for—EC reads like a “who’s who” of mid-20th-century comic books, including Al Feldstein, Harvey Kurtzman, Johnny Craig, Jack Davis, Graham Ingels, Wallace Wood, Joe Orlando, Reed Crandall, Al Williamson, Bernie Krigstein, and Frank Frazetta. To hard-core EC fans—known as “EC Fan-Addicts” (who are, indeed, fanatics!)—these were simply the best comic books ever published. Counted among EC’s fans are some disparate pop culture luminaries, including novelists Stephen King and R. L. Stine, filmmakers George Lucas, Steven Spielberg, and George Romero, Underground Comix cartoonist Robert Crumb, Monty Python member/visionary director Terry Gilliam, and musician Jerry Garcia, all of whom point to EC as an important inspiration.

This amazingly influential company had some rather unlikely beginnings—dating back to the 1930s, to the actual genesis of the comics industry. This tale, like any good tale, has twists and turns, ups and downs, heroes and villains, thrills and chills, and even something like a *Tales from the Crypt*-style rise from the dead (but without the ghoulish retribution).

So how did EC comics ascend from their humble beginnings to become some of the most celebrated—and most reviled—comic books of all time? Read on, if you dare! —GRANT GEISSMAN

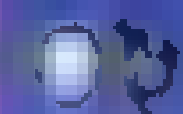




PLANET



NO. 18  
MAR-APR



# WEIRD SCIENCE



10¢



E.C.'S ADAPTATION OF A STORY BY  
**RAY BRADBURY**  
AMERICA'S TOP SCIENCE-FICTION WRITER!



"...remembered by generations of fans as an early pinnacle in art and story-telling, even as they were driven off the newsstands by the advent of the censorious comic code authority."

Forbes

# THE HISTORY OF EC COMICS



Only the first printing of 5,000 copies comes with a numbered sticker

WRITTEN AND EDITED BY GRANT GEISSMAN  
DESIGNED BY JOSH BAKER WITH GRANT GEISSMAN

TASCHEN





GRANT  
TINKERMAN

THE HISTORY OF

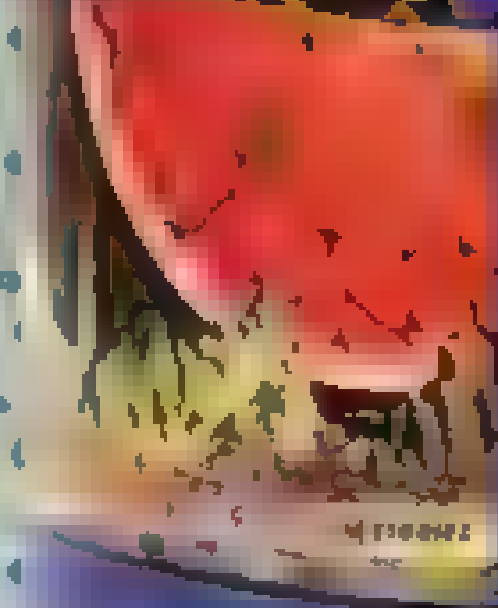


# EC COMICS

SHOCK



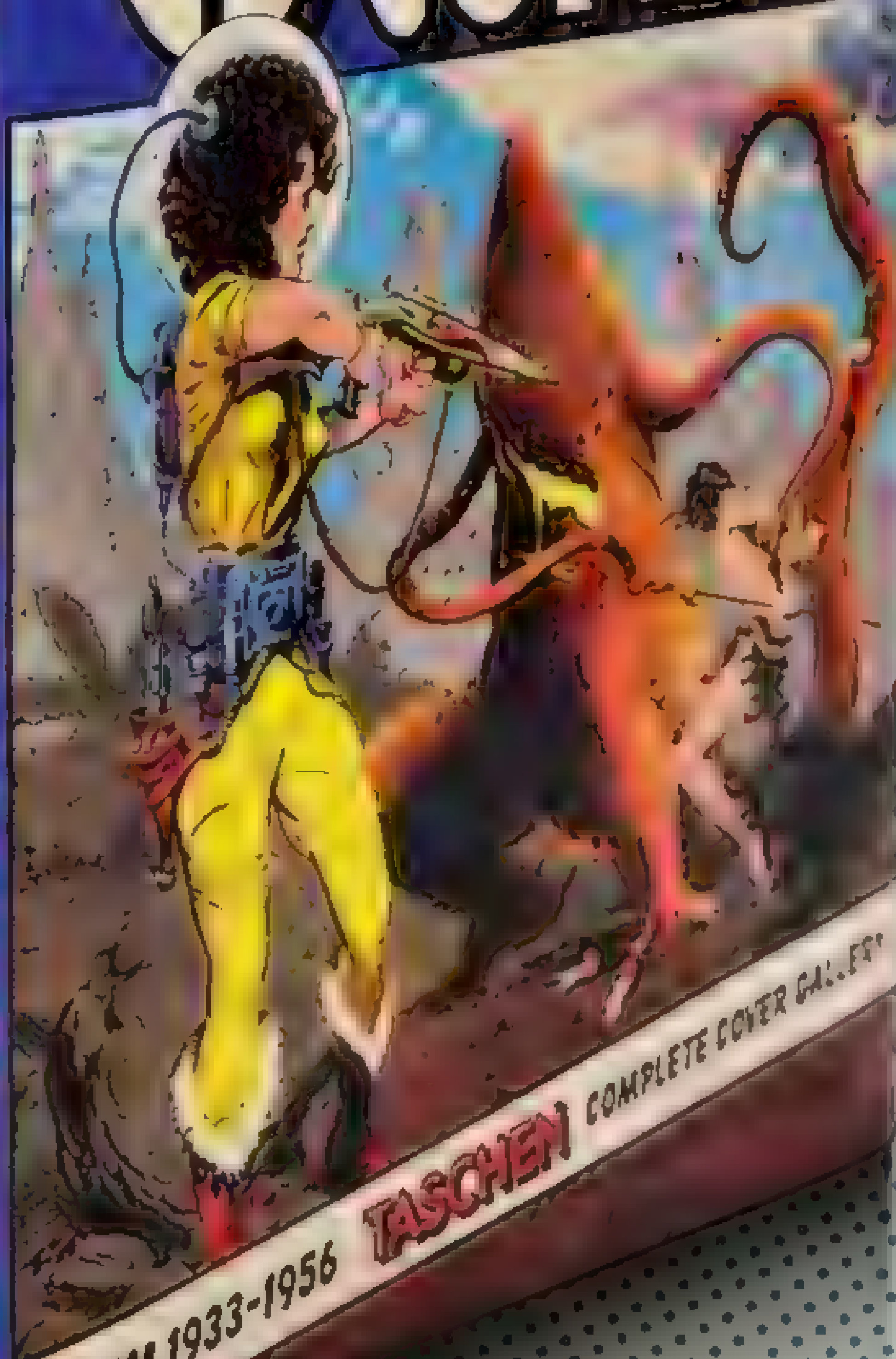
WEIRD  
FANTASY



TALES  
CRYPT



TASCHEN



FROM 1933-1956

TASCHEN

COMPLETE COVER GALLERY



The New York Times

First printing of 5,000 numbered copies

Splash page from "Touch and Go," adapted from the classic Ray Bradbury story (*Critique Suspense Stories* No. 17, 1953)



PART FIVE - COVER GALLERY

E. LUSTEIN







PETER BEARD A visionary artist who used photography,  
drawing, and collage to document a vanishing world



PETER BEARD

1938 — 2020





**XL**

**PETER BEARD**  
770 pages € / £ 100

Also available  
**THE END OF THE GAME**  
292 pages € / £ 75

ARTIST, DIARIST, COLLECTOR, and writer Peter Beard has fashioned his life into a work of art; the illustrated diaries he kept from a young age evolved into a serious career as an artist and earned him a central position in the international art world. He collaborated with Francis Bacon and Salvador Dalí, he made diaries with Andy Warhol, worked on books with scientists like Dr. Norman Borlaug, Dr. Richard Laws, and Alistair Graham, and toured with Truman Capote, Terry Southern, and the Rolling Stones—all of whom are brought to life, literally and figuratively, in his work. He delved into the world of fashion for its beautiful women, taking *Vogue* stars like Veruschka to Africa and bringing new ones back to the U.S. with him.

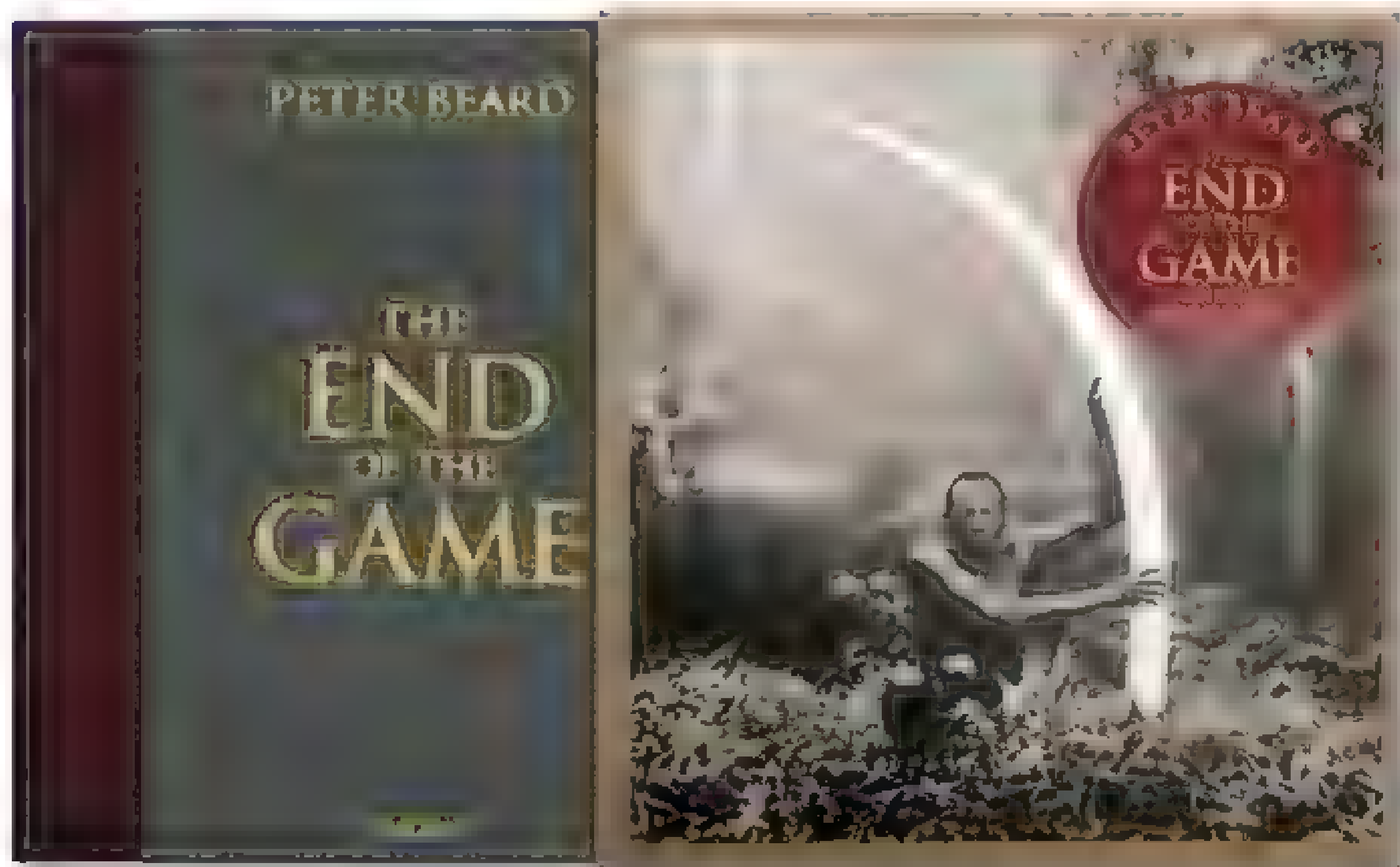
After spending time in Kenya and striking up a friendship with the author Isak Dinesen (Karen Blixen) in the early 1960s, Beard bought 50 acres next to her farm with the stipulation that he would film and write about the land and its flora and fauna. He witnessed the dawn of Kenya's population explosion, which challenged finite resources and stressed animal populations—including the starving elephants of Tsavo dying by the tens of thousands in a wasteland of eaten trees. So he documented what he saw—with diaries, photographs, and collages. He went against the wind in publishing unique and sometimes shocking books of these works, including *The End of the Game*. The corpses were laid bare; the facts carefully recorded, sometimes in type and often by hand. Beard uses his photographs as a canvas onto which he superimposes multi-layered contact sheets, ephemera, found objects, newspaper clippings that are elaborately embellished with meticulous handwriting, old-master inspired drawings, and often swaths of animal blood used as paint.

In 2006, TASCHEN first published the book that has come to define his oeuvre, signed by the artist and published in two volumes. It sold out instantly and became a highly sought-after collector's item. Now it is available in one large-format volume, along with a fresh new edition of his landmark publication on Africa's wildlife crisis, *The End of the Game*.

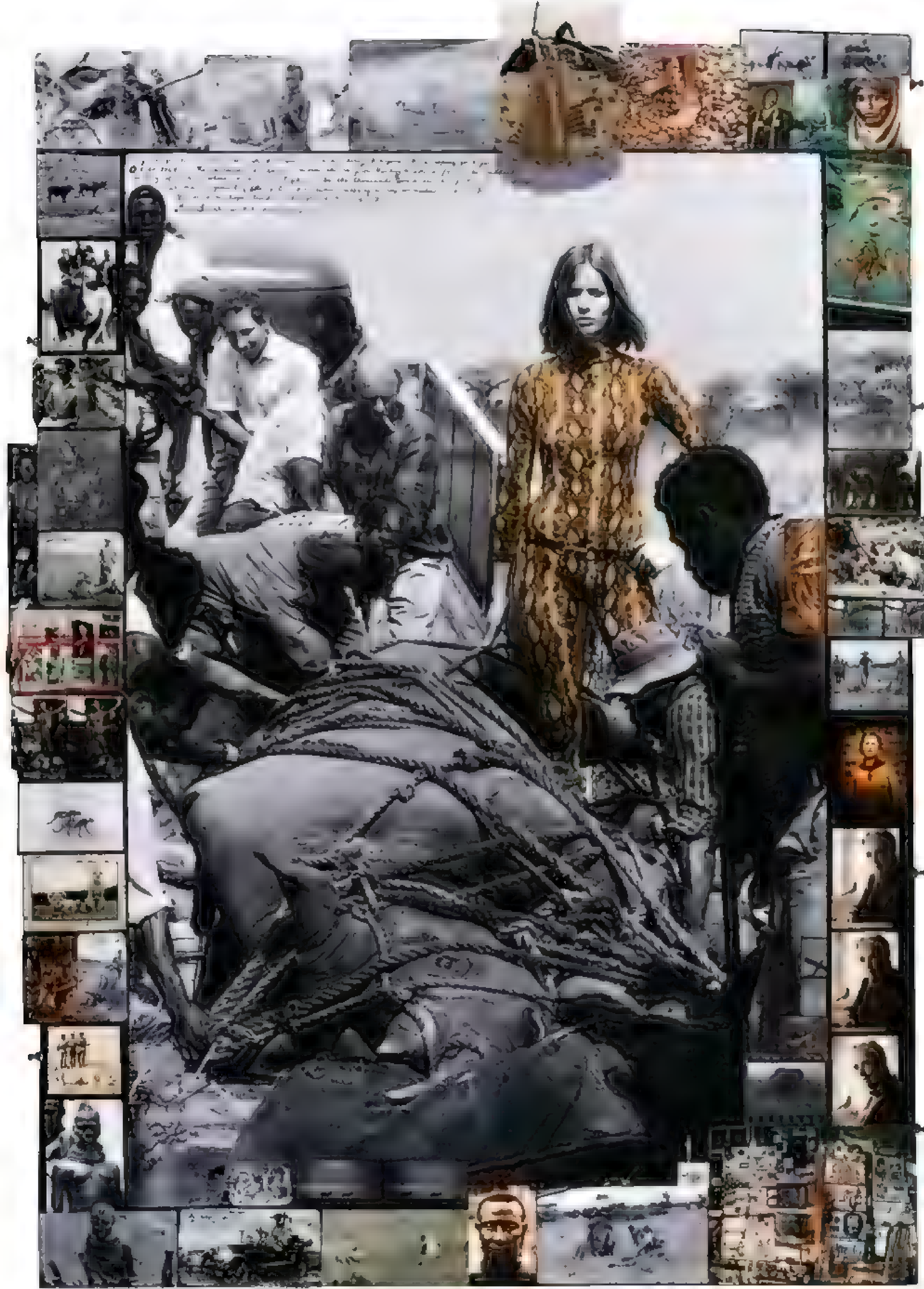
Previous spread  
*Reflections on Natural  
History, Moite Bay,  
Lake Rudolf, 1965/2004*

*Self portrait, 1975*

Opposite  
*Veruschka Rhino Roping  
in Darajani, 1964/2003.*









WALTER CHANDOHA *Dogs*

From the world's most beloved pet photographer

# Man's Best Friend







Bulldogs, Long Island, New York, 1952

Walter Chando in his studio in New Jersey with his rescue dog 1975

“Walking the supermarket pet-food aisle in the 1960s was like attending a Chando gallery opening; almost every brand used his work on its packaging at one point.”

FINANCIAL TIMES

Also available  
**CATS**  
296 pages €/\$40

**WALTER CHANDO. DOGS**  
296 pages €/\$40

Walter Chando's legacy as the 20th century's greatest pet photographer lives on in this sequel to his critically acclaimed *Cats*. Featuring over 60 breeds, photographed in a variety of styles and locations, the book includes color studio and environmental portraits, black-and-white street scenes, dogs roaming free in the countryside, and vintage dog shows.





WALTON FORD *Pan̄ha Tantra*

The painter's sinister wildlife scenes in an updated edition

# Walton and the Beasts





At first glance, Walton Ford's life-size bestial tableaux recall the prints of 19th-century illustrators John James Audubon and Edward Lear. A closer look reveals a complex and disturbingly anthropomorphic universe, full of symbols and allusions to the "operatic" quality of traditional natural history. In this stunning but sinister visual world, beasts and birds are not mere aesthetic objects but dynamic actors in allegorical struggles. In dazzling watercolor, the images impress as much for their impeccable realism as they do for their complex narratives.







Silent film star Gloria Swanson, thrown to the lions in *Male and Female*, 1919

*Ars Gratia Artis* 2017  
watercolor, gouache  
and ink on paper

# Ars Gratia Artis



THIS TIME I HAD TO LIE ON the floor and remain absolutely still. I would ruin the scene if I couldn't control my breathing. My back was bare to the waist. I could hear a lion's claws scratching the floor as the trainer led him in on a leash. Then I could hear another trainer whisper to Mr. De Mille, who came and knelt beside me.

*"I must ask you something for your own safety," he whispered. "You're not menstruating, are you?" "No," I replied very softly. He stood up and said to the trainer, "We can proceed. Everything's fine."*





Then I could hear the lion breathing near me. They put a piece of canvas on my back to keep the lion's manicured claws from making the slightest scratch. Then they brought the lion up to me and put his paw on the canvas. Ever so slowly they pulled the canvas aside until I could feel his paw on my skin. Every hair on my head was standing on end. I could hear the camera grinding and then the crack of the trainer's whip. Every cell in my body quivered when the animal roared. His hot breath seemed to go up and down my spine.

For an instant I opened my eyes a slit. Without raising my head, I saw lines of people ringing the set, motionless absolutely silent. Among them, in his uniform, his eyes popping almost out

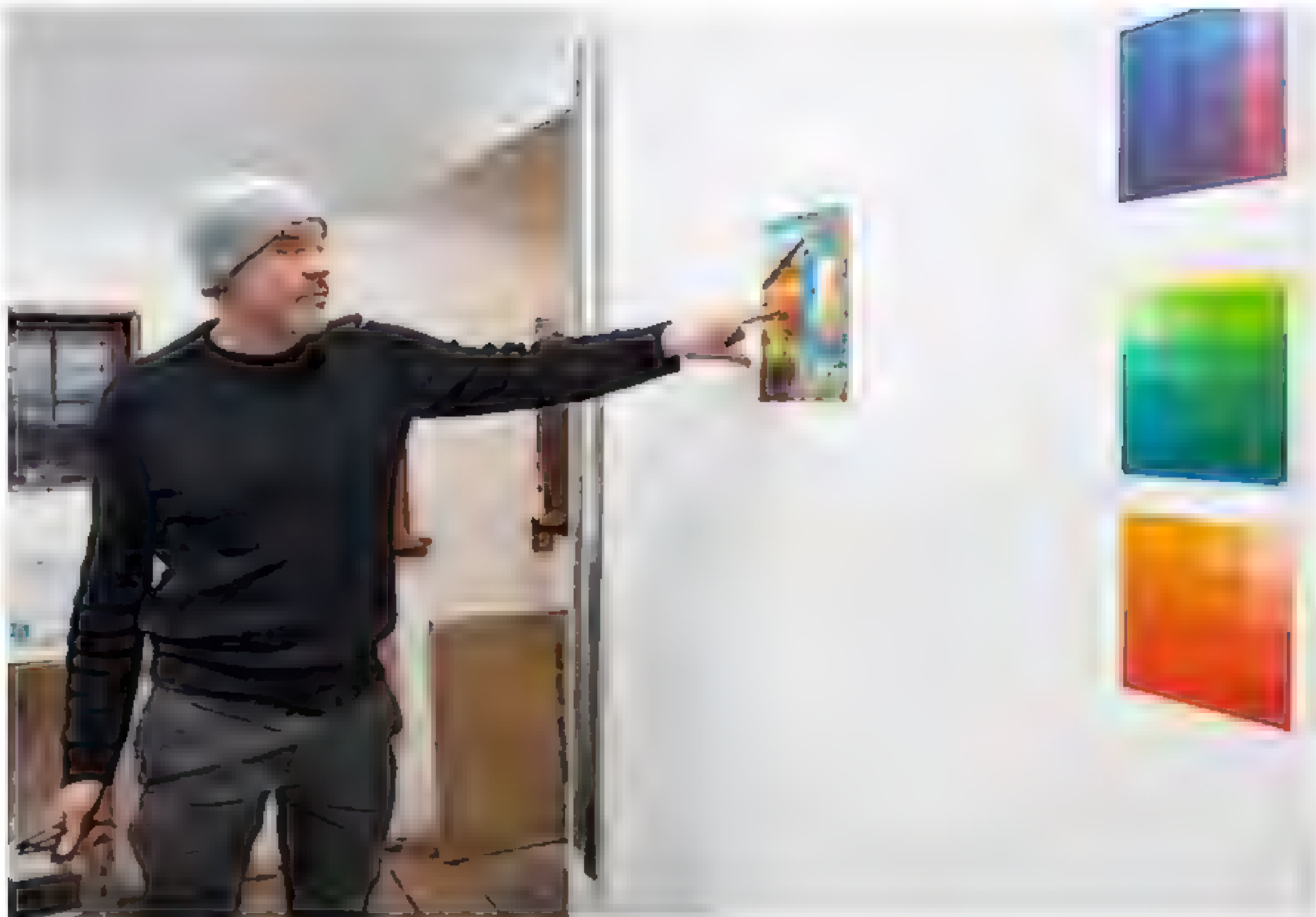
of his head, was Daddy. His mouth hung open with horror at the sight of his one and only child with a man holding a gun beside her and a roaring lion standing over her. It was our first glimpse of each other in five years.

When the scene was over, I could tell that Mr. De Mille was ecstatic. He said we would not reshoot it. He could tell it was perfect. He said if I had any energy left, he would like me to get into the moleskin evening gown so that he could redo one or two close-ups. Then the shooting would be finished./ ——— *From 1920s film star Gloria Swanson's autobiography* SWANSON ON SWANSON, *Pocket Books*, 1981.









Walton Ford checking an early proof of the art edition *Granary* at Wingate Studio in New Hampshire. The six plate aquatint etching, *Granary*, depicts crimson-capped Acorn Woodpeckers guarding their cache of acorns as the Hollywood Hills—and the famed Stahl House—are threatened by wildfire.

## XI

**WALTON FORD.**  
**PANCHA TANTRA**  
424 pages € / £ 60

This updated edition of *Pancha Tantra* is the most comprehensive survey of Ford's oeuvre to date, with 40 new works, more than 120 additional pages and a new essay by the artist.

Available as an  
**Art Edition No. 1–100**

**Leatherbound, in slipcase**

**With the six plate aquatint etching *Granary*,**

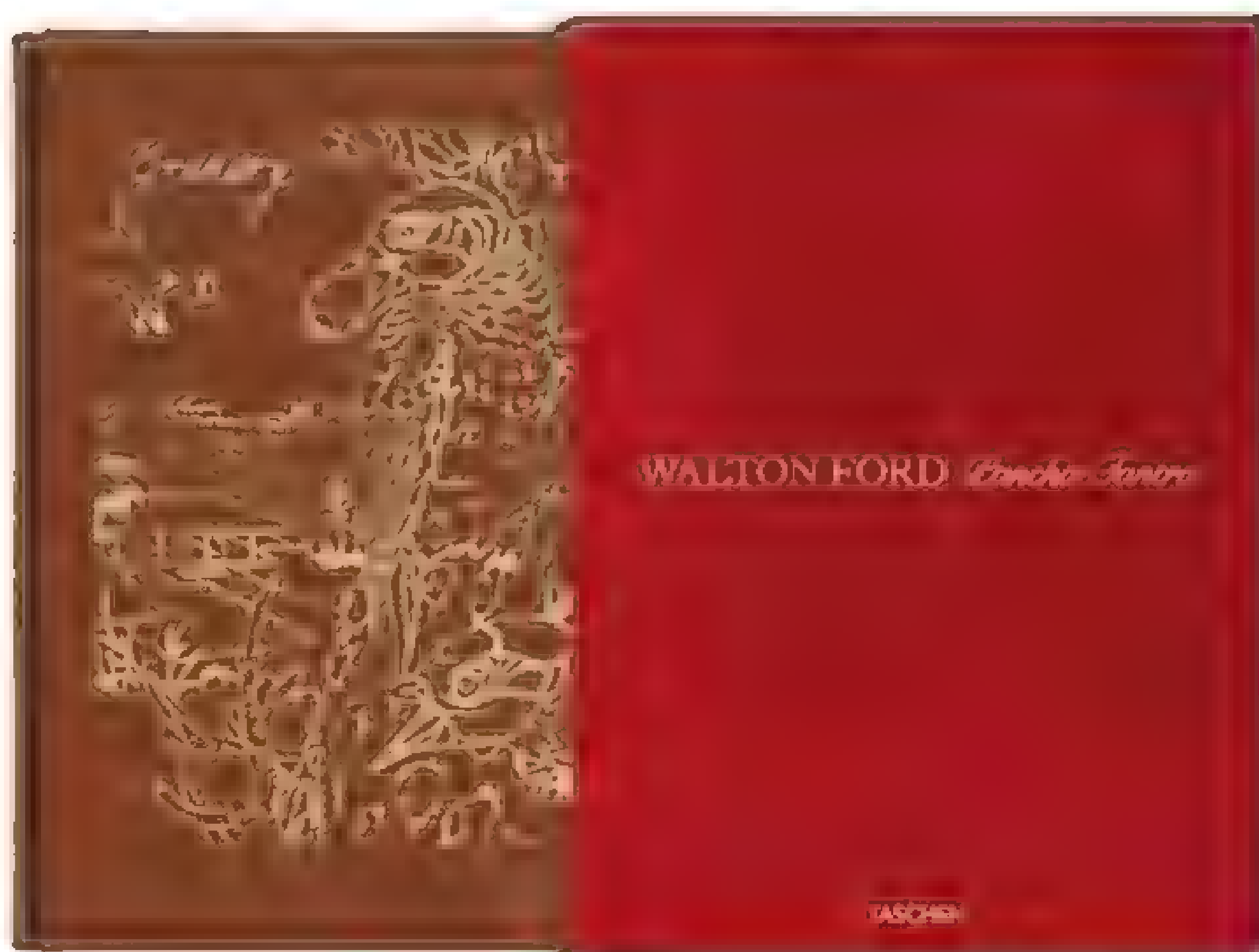
image 30.5 x 22.9 cm (12 x 9 in.)

sheet 46.8 x 35.5 cm (18.5 x 14 in.)

printed on Rives BFK paper

**Signed and numbered by Walton Ford**

€ / £ 8,500





1998

create beauty, and

knowledge

# Wunderkammer of the World















Opposite:  
Rock crystal, malachite,  
amethyst, coral, and a  
very rare Seychelles nut  
that functions as the  
cup of a drinking vessel  
Augsburg Arts Cabinet,  
Lppsala Universitet,  
Sweden

Various specimens,  
including reptiles and  
amphibians, collection  
of shells and various  
kinds of crabs, corals,  
and gorgonians  
Cabinet d'histoire  
naturelle de Clement  
Lafaille, Museum  
d'Histoire Naturelle  
de La Rochelle

THE WUNDERKAMMER, OR “cabinet of curiosities,” saw collectors gathering objects from many strands of artistic, scientific, and intellectual endeavor, in an ambitious attempt to encompass all of humankind’s knowledge in a single room.

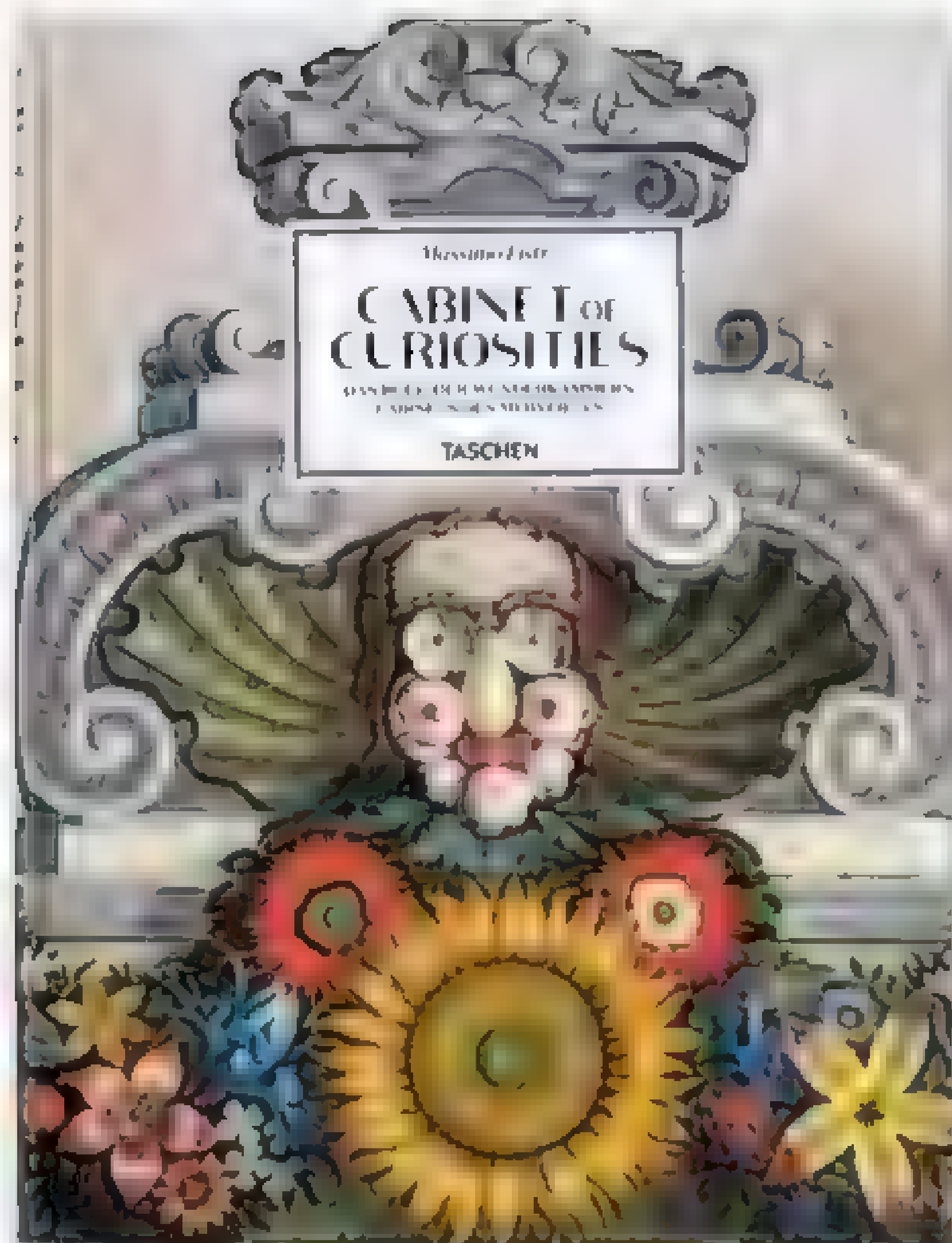
From the Grand Duke Francesco I de’ Medici and Holy Roman Emperor Rudolf II to Archduke Ferdinand II of Habsburg, these aristocratic virtuosos acquired, selected, and displayed the objects in real-life catalogues that represented the entire world—spanning architecture, interior design, painting, sculpture, gemology, geology, botany, biology and taxonomy, astrology, alchemy, anthropology, ethnography, and history.

Marvel at the unicorn horns (narwhal tusks), gems, rare coral growths, Murano glasswork, paintings and peculiar mechanical automata. Browse through illustrations of exotic and mythical creatures and discover the famed “Coburg ivories,” an astounding collection

of crafted artifacts. These collections are nothing short of a journey through time, from the Renaissance and Age of Discovery, the Mannerist and Baroque periods, up to the present day. Although many of these cabinets of curiosities no longer exist, others have been meticulously reconstructed, and new ones born.

These marvelous cabinets of curiosities can now be explored by all in this XXL collection. To realize this mammoth undertaking, Massimo Listri traveled to seven European countries over several decades; the result is a set of gorgeous photographs, an authoritative yet accessible introduction, and detailed commentary on each of the 19 chambers highlighting the most remarkable items in each collection. Discover how these timeless treasures both describe and defined civilization, the modern concept of the museum, and our very knowledge of the universe.





XXL

MASSIMO LISTRI.  
CABINET OF CURIOSITIES  
356 pages €/\$ 100

“Dive into a world of  
carved amber, magical coral  
and stuffed mermaids.”

**The  
Guardian**

Also available

XXI

MASSIMO LISTRI  
THE WORLD'S MOST BEAUTIFUL LIBRARIES  
560 pages €/\$ 150

“Prepare to be  
transported to heaven  
on earth.”

**BBC**





Ornamental polyhedron;  
spheres with polyhedra;  
polyhedra with stars  
and cubes; ivory, c. 1800,  
Coburg Ivories, Tesoro dei  
Granduchi, Florence.





PETER LINDBERGH

An intimate personal statement by Lindbergh about his work

# UNTOLD







STORIES





## *In memory of Peter Lindbergh* by Wim Wenders

What were Peter's greatest talents?

Asking that question,  
I'm not talking about photography, that goes without saying,  
that was his craft, his profession, finally his art,  
for which Peter Lindbergh became world famous.  
But... where did all that come from?  
It wasn't just "there" as a stroke of genius, it had a source in his life.  
I include all of you who knew Peter and worked with him  
in my question, so you can all answer it for yourself:  
"What were his greatest gifts?"  
I try to define what comes to my mind.

I sometimes watched him work,  
on beaches in Normandy, in the streets of New York,



in industrial ruins in Berlin or on rooftops in LA,  
and what strikes me most in my memory now, Peter,  
is how much you were always laughing,  
and how that joy came from a soul  
entirely living in the moment,  
immersed in a constant joyful present.  
And everybody on the set was totally involved in your world.

The recording instrument for that magical present tense  
was your camera, Peter,  
and it wasn't measuring time in seconds, or fractions of seconds,  
but in exposures, and it went incredibly fast sometimes,  
click-click-click-click-click-click-click  
and sometimes more hesitantly, click — click ...  
With your camera you were generating and shaping a present tense.

Fully being there in every moment,  
that is already a huge accomplishment,  
but taking others along with you into that time zone,  
and stretching those moments, not only for yourself, but for those around you  
to some kind of tiny joyful eternities, that is an incredible gift!  
You had it in you to make that carelessness contagious  
and include others in that lightness of being.

That was the bliss in which your photography blossomed  
and in which the most impossible things became possible.  
By pulling others into this state, you gave them the rare chance  
to let go and free themselves of that net  
that life so often throws over us and makes us become actors of ourselves.

In the bliss of your look and in front of your camera,  
people weren't just beautiful, not just supermodels, not just icons,  
but women (and sometimes men)  
in all their glory of freedom, of equality,  
of sister- and brotherhood and thus, yes, of a different beauty.

Nobody else, it seems to me, had that liberating gift,  
could control at the same time a whole machinery of electricians,  
of wardrobe and make-up artists, grips and prop men  
and make it all look like the easiest thing in the world.

Inside that magic presence you created little pockets of solitude  
in which you could also be alone with a person,  
just you, the other, and your camera,  
in the now, in that joyful experience of the sheer moment.

But that was not all.

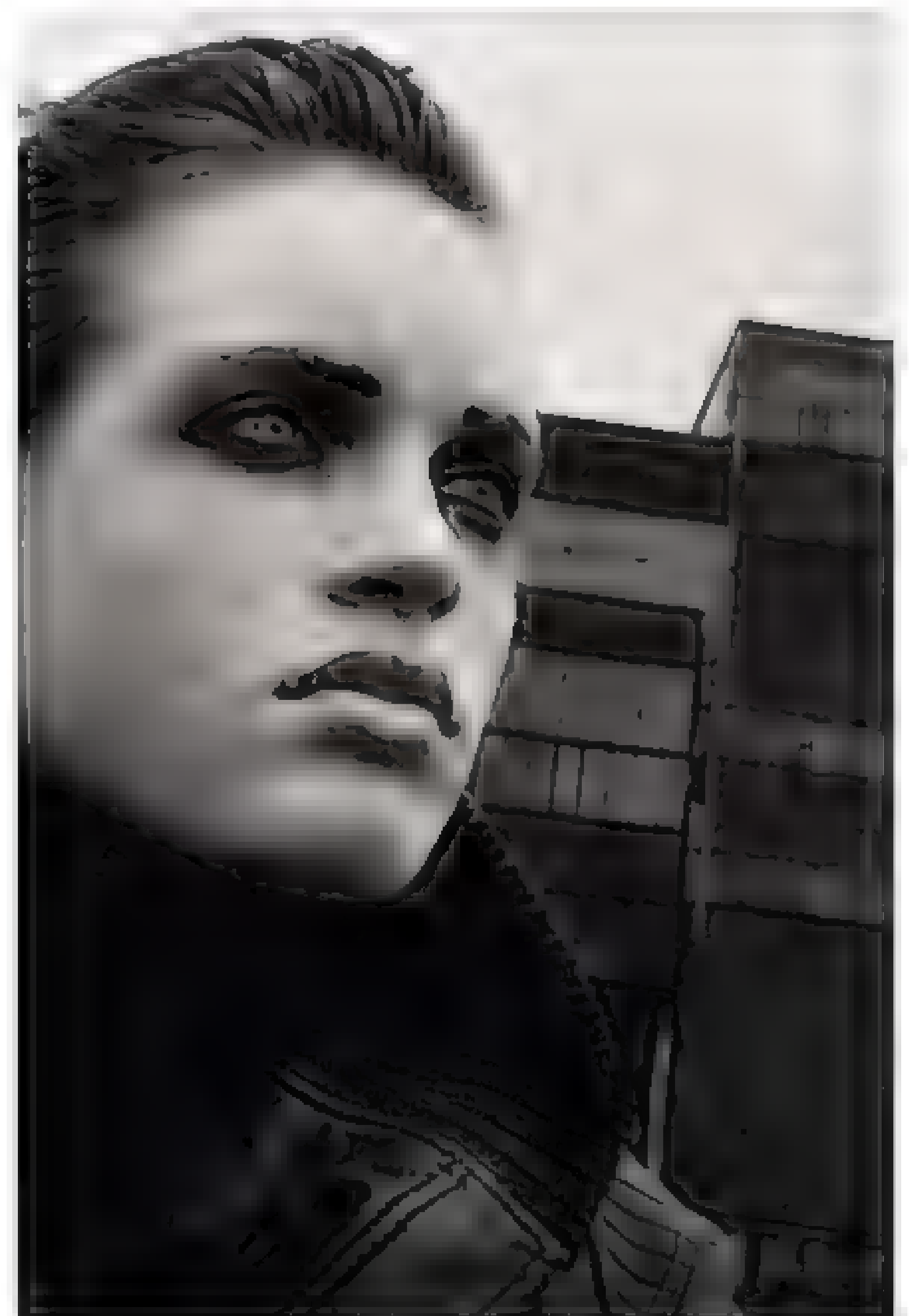
Your other great gift, Peter, was your generous friendship.  
You were such a good friend!  
Yes, that is an art, too! More than ever!

You were a good friend to many of us here,  
made so many of us feel that you were happy to see us,  
and that was never an act, never phony, never just a show.  
You gave us all the most heart-felt unique "Peter hugs,"  
and to feel your big solid body in those embraces  
was a unique experience, because we physically realized  
how giving, sharing, and ... kind you were.

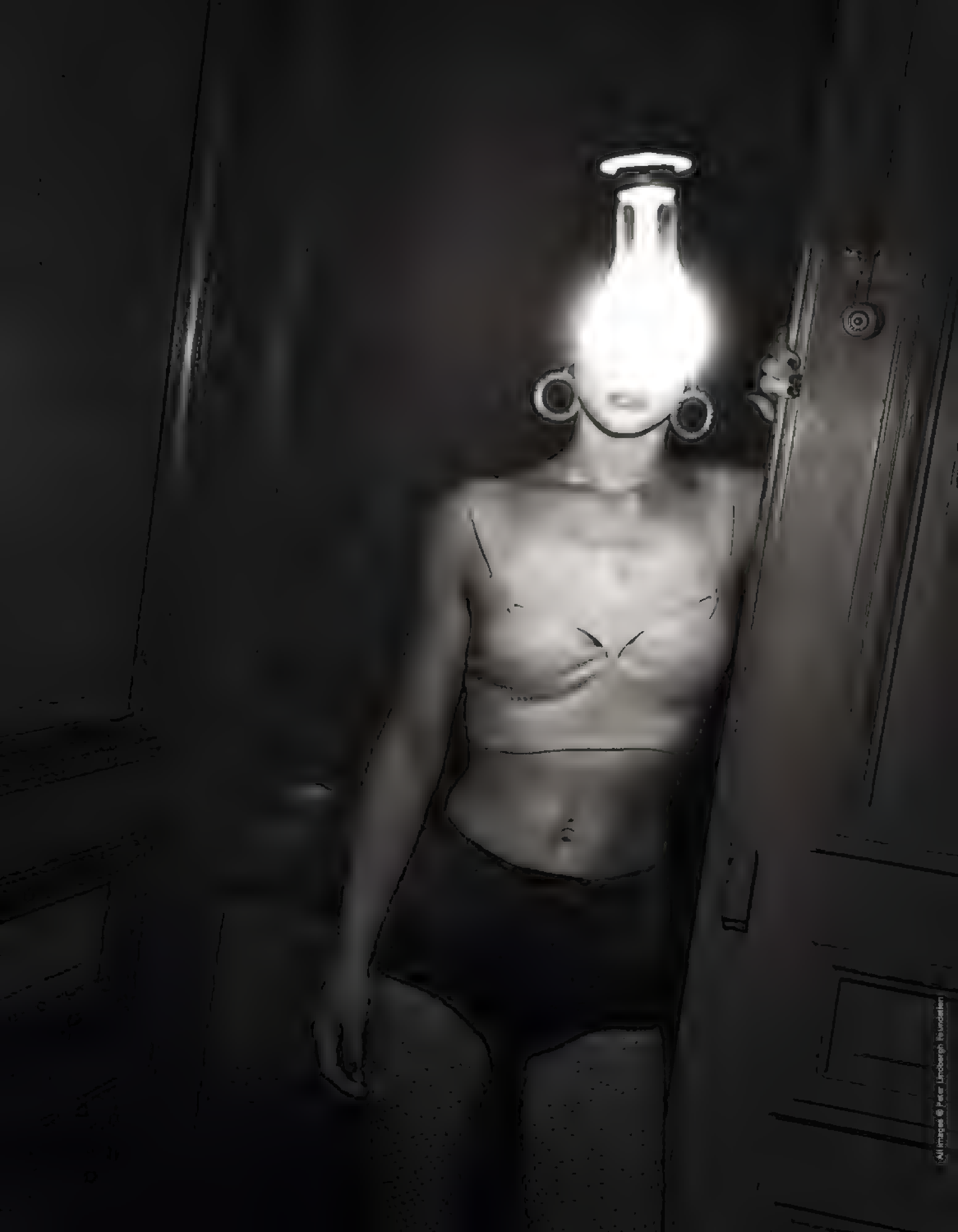
Previous  
Sasha Pivovarova, Steffy  
Arge ich, Kirsten Owen  
& Guinevere van Seenus  
Brooklyn, 2015

Peter Lindbergh and  
Wim Wenders  
Photo by Stefan Rappo

Kara Young  
Duisburg, 1984









Let me say this word again,  
because it has become so rare today and almost lost:  
you were such a kind man, Peter!  
Your kindness and generosity were genuine,  
they were your favorite state of being.

All of that was condensed in that wide awake pair of eyes  
behind those almost invisible glasses  
over that big smile shining through that stubble on your face.

Those eyes were always sparkling with joy,  
and when our gaze met them,  
that joyfulness jumped over and started to work in us.  
We're all not strangers to such joy,  
to such kindness, to such knowledge of the present tense,  
we have it in us, but we have mostly forgotten it.  
It is the child we all carry in us,  
but you preserved it, Peter, you kept it alive and intact.  
You hadn't lost the ability to draw from that well of childhood.  
That was the open source in your art and in your life.  
Just remembering this child shining through your eyes  
will always bring a smile onto our faces.

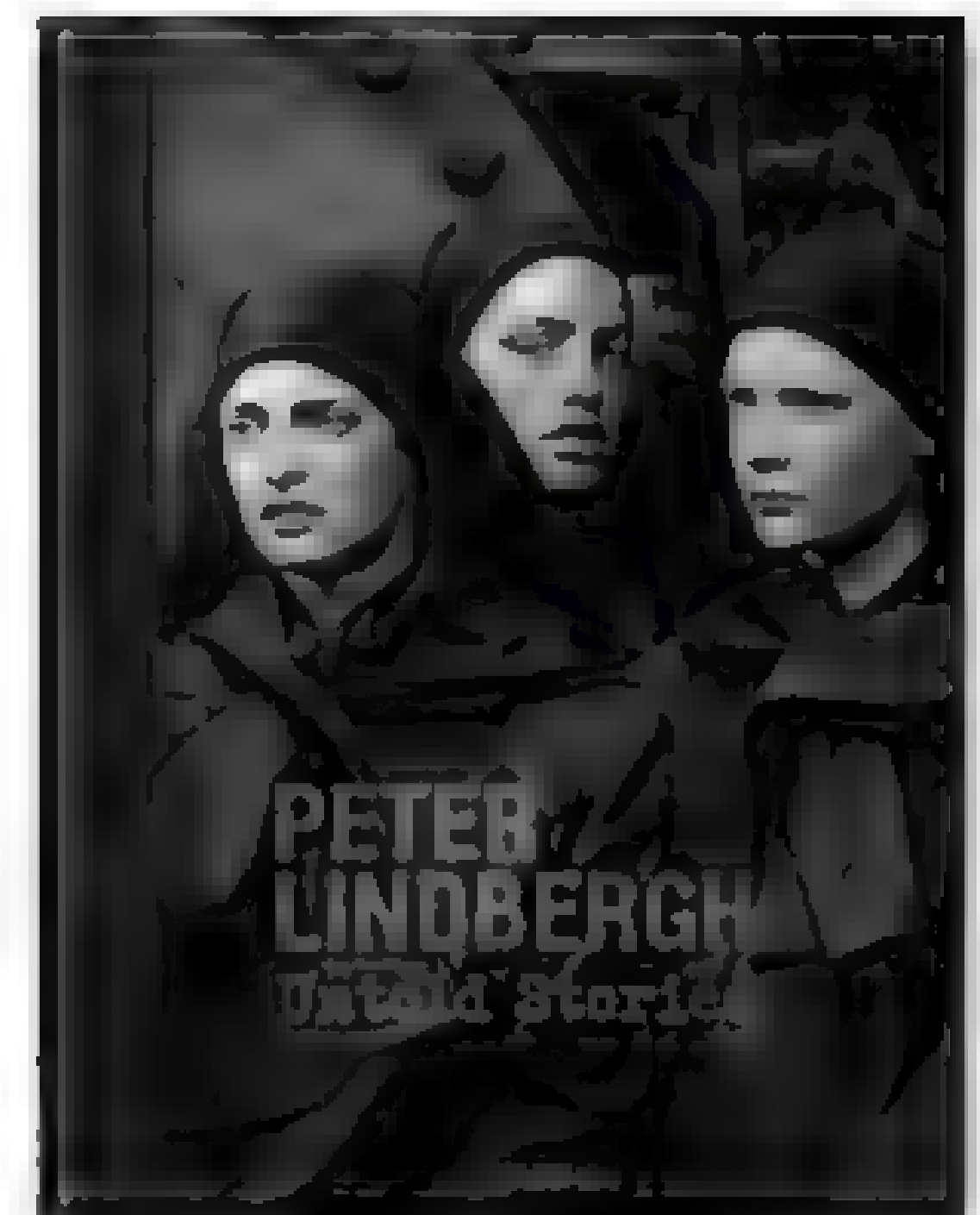
One of the last times I saw you, Peter, was early in the morning.  
I tip-toed through your studio to leave the house,  
and there you were, lying on your sofa, sleeping, all dressed,  
with your open computer resting on your stomach.

I had left you, late the night before, in your studio  
when you had shown me some series of photographs  
you had taken recently and that you were fond of.  
Those were pictures of Peter Handke,  
and you were so glad about your encounter,  
and the other series was a photo session  
with that wise rebel child Greta Thunberg.  
You also enthusiastically described how you met her.  
And then we said good night,  
and I knew you still had long and lonely hours in front of you.  
That was the reverse angle of your joyful shooting sessions:  
those long nights of going through thousands of raw photographs  
and selecting quietly, seriously, painstakingly, fully concentrated, alone.

Those eyes remain closed now  
that saw and loved so many of us here  
and that gave all of us so much light and lightness.  
These eyes taught millions to see beauty not only as a product of fashion,  
but as our innermost human propensity  
for freedom, kindness, a sense of identity, and joy  
and for the right of inhabiting the child in us.

We're all grateful  
that you were and are and always will be in our lives, Peter.

*Church of Saint-Sulpice, Paris, September 2019*



XI

PETER LINDBERGH  
UNTOLD STORIES  
320 pages € / £ 60

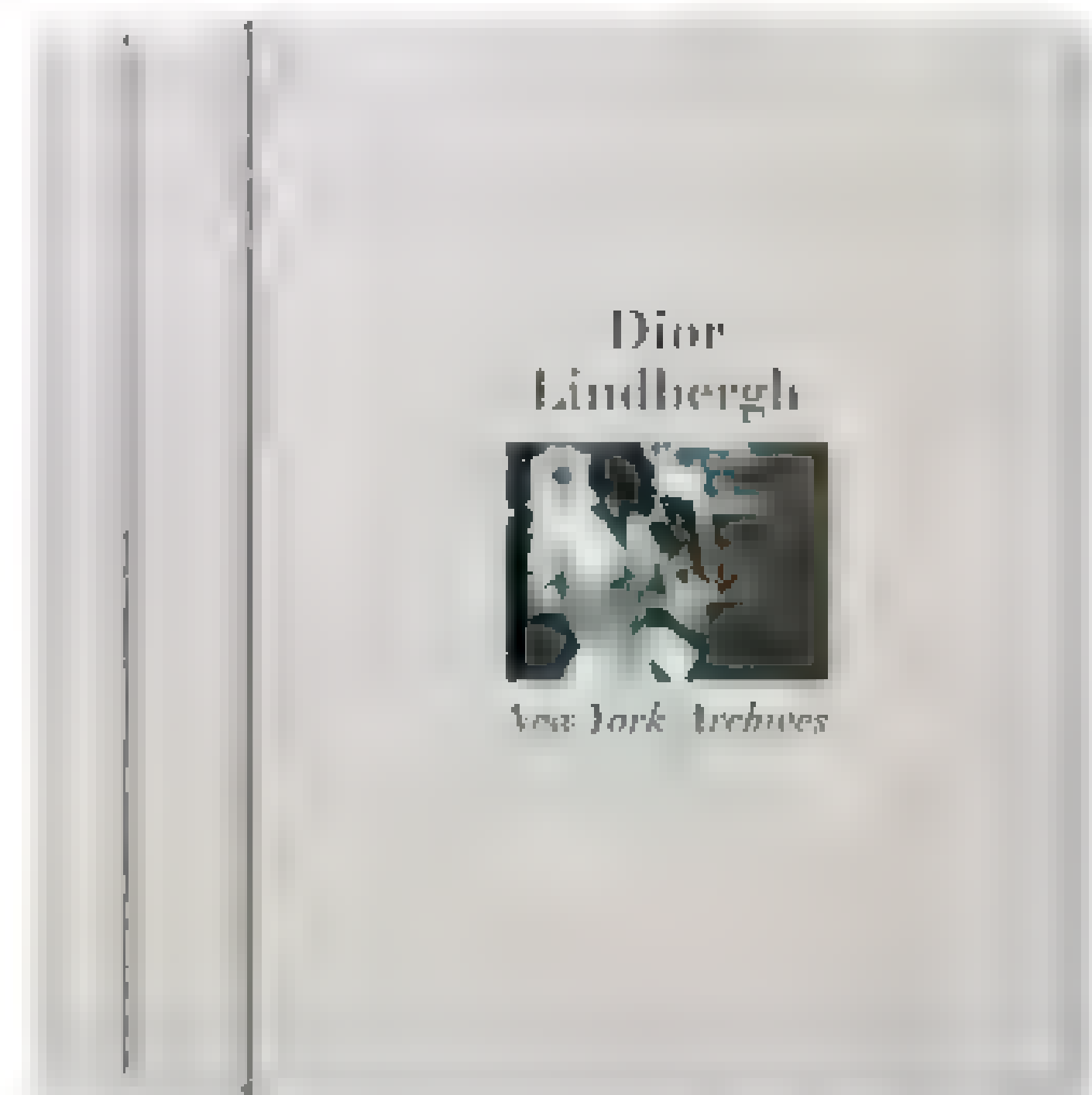
Also available

XI

PETER LINDBERGH  
ON FASHION  
PHOTOGRAPHY  
472 pages € / £ 60

XI

PETER LINDBERGH  
DIOR  
Two volumes in slipcase  
520 pages € / £ 150



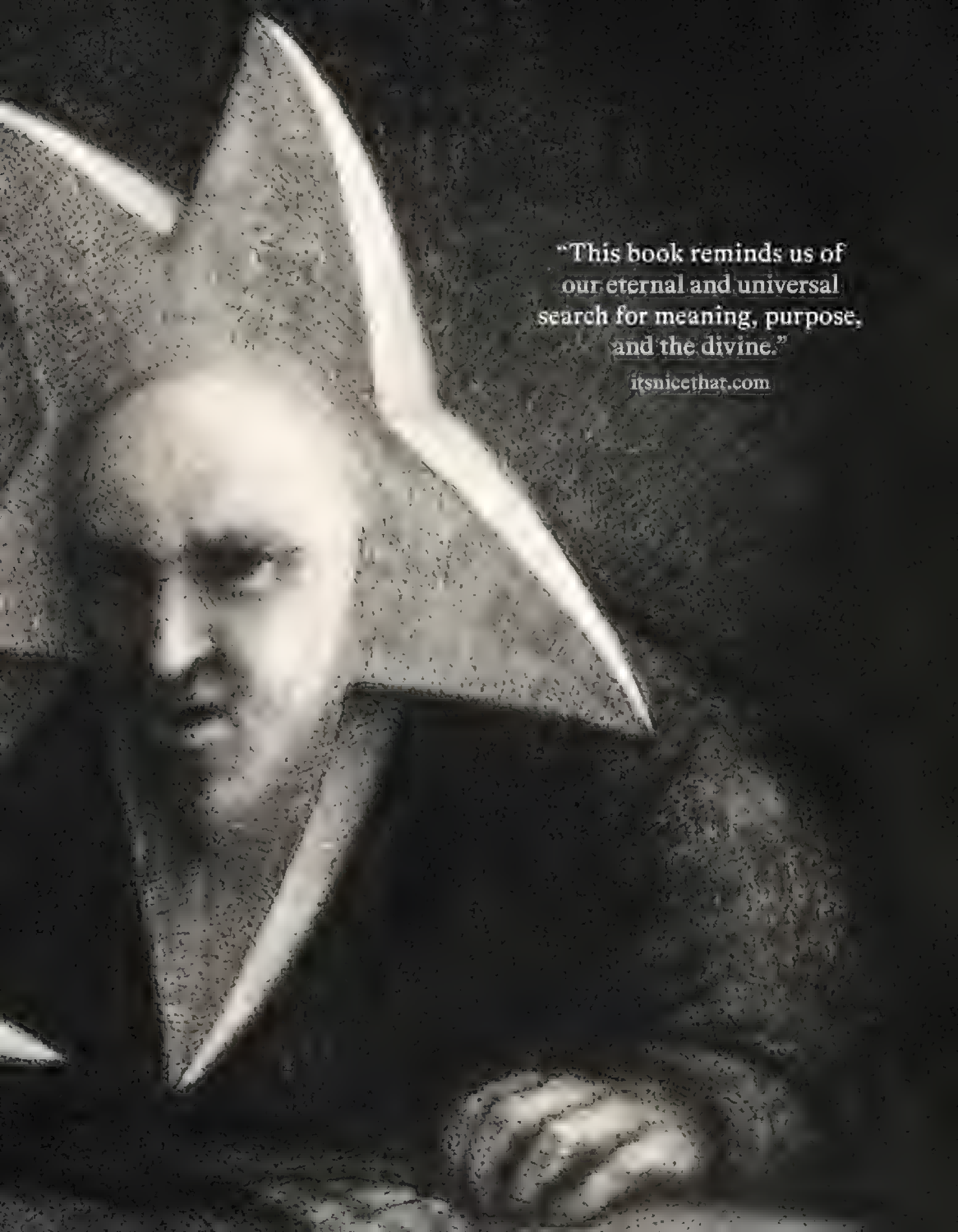


LIBRARY OF ESOTERICA *Astrology and Tarot*  
From ancient knowledge to modern-day practice

# A Date with Destiny

The Library of Esoterica explores how centuries of artists have given form to mysticism, translating the arcane and the obscure into enduring, visionary works of art. Each subject is showcased through both modern and archival imagery culled from private collectors, libraries, and museums around the globe. The result forms an inclusive visual history, a study of our primal pull to dream and nightmare, and the creative ways we strive to connect to the divine.



A large, bright, five-pointed star is the central focus of the image. It has a soft, glowing aura and is set against a dark, grainy background that resembles a night sky or a textured surface. The star's points are sharp and extend towards the corners of the frame.

"This book reminds us of  
our eternal and universal  
search for meaning, purpose,  
and the divine."

[itsnicethat.com](http://itsnicethat.com)





Previous  
**Paul Rumsey**  
*Astrologers*, 2020

**Pamela Colman Smith**  
*The Wheel of Fortune*  
 from the *Rider-Waite-Smith Tarot*, 1910

Opposite  
**Michael Eaton &  
 A. A. Khan**  
*Strength, The Black  
 Power Tarot*, 2015





LIBRARY OF ESOTERICA.  
TAROT  
Jessica Hundley  
520 pages €1/£30



TO EXPLORE THE TAROT is to explore ourselves, to be reminded of the universality of our longing for meaning, for purpose and for a connection to the divine. This 600-year-old tradition reflects not only a history of seekers, but our journey of artistic expression and the ways we communicate our collective human story.

For many in the West, Tarot exists in the shadow place of our cultural consciousness, a metaphysical tradition assigned to the dusty glass cabinets of the arcane. Its history, long and obscure, has been passed down through secret writing, oral tradition, and the scholarly tomes of philosophers and sages. Hundreds of years and hundreds of creative hands—mystics and artists often working in collaboration—have transformed what was essentially a parlor game into a source of divination and system of self-exploration, as each new generation has sought to evolve the form and reinterpret the medium.

Author Jessica Hundley traces this fascinating history in Tarot, the debut volume in TASCHEN's *Library of Esoterica* series. The book explores the symbolic meaning behind more than 500 cards and works of original art, two thirds of which have never been published outside of the decks themselves. It's the first ever visual compendium of its kind, spanning from Medieval to modern, and artfully arranged according to the sequencing of the 78 cards of the Major and Minor Arcana. It explores the powerful influence of Tarot as muse to artists like Salvador Dalí and Niki de Saint Phalle and includes the decks of nearly 100 diverse contemporary artists from around the world, all of whom have embraced the medium for its capacity to push cultural identity forward. Rounding out the volume are excerpts from thinkers such as Éliphas Lévi, Carl Jung, and Joseph Campbell; a foreword by artist Penny Slinger; a guide to reading the cards by Johannes Fiebig; and an essay on oracle decks by Marcella Kroll.





Vladimir Manzhos  
*Waone*  
The Magus, 2012–14.

William Law  
*The True Principles of  
All Things from The  
Works of Jacob Behmen,*  
Vol. 3, by Dionysius  
Andreas Freher, 1764

FROM THE BEGINNING of human history, individuals across cultures and belief systems have looked to the sky for meaning. The movement of celestial bodies and their relation to our human lives has been the central tenant of astrology for thousands of years. The practice has both inspired reverence and worship, and deepened our understanding of ourselves and the world around us.

While modern-day horoscopes may be the most familiar form of astrological knowledge, their lineage reaches back to ancient Mesopotamia. As author Andrea Richards recounts in *Astrology*, the second volume in TASCHEN's *Library of Esoterica* series, astronomy and astrology were once sister sciences: the King's Chamber of the Great Pyramid at Giza was built to align with constellations, Persian scholars oversaw some of the first observatories, and even Galileo cast horoscopes for the Medicis. But with the Enlightenment and the birth of exact science, the practice moved to places where mystery was still

#### LIBRARY OF ESOTERICA ASTROLOGY

Andrea Richards, Jessica Hundley (ed.)  
520 pages € / £30



permitted, inspiring literature, art, and psychology, and influenced artists and thinkers such as Goethe, Byron, and Blake. Later movements like the Theosophists and the New Agers, would thrust the practice into the mainstream.

Edited by Jessica Hundley, this vibrant visual history of Western astrology is the first ever compendium of its kind, exploring the symbolic meaning behind more than 400 images, from Egyptian temples and illuminated manuscripts to contemporary art from across the globe. Works by artists from Alphonse Mucha and Hilma af Klint to Arpita Singh and Manzel Bowman are sequenced to mirror the spin of the planets and the wheel of the zodiac. With a foreword by legendary astrologer Susan Miller and wisdom from new interviews with astrologers like Robert Hand, Jessica Lanyadoo, and Mecca Woods, *Astrology* celebrates the stars and their mysterious influence on our everyday lives.



Then  
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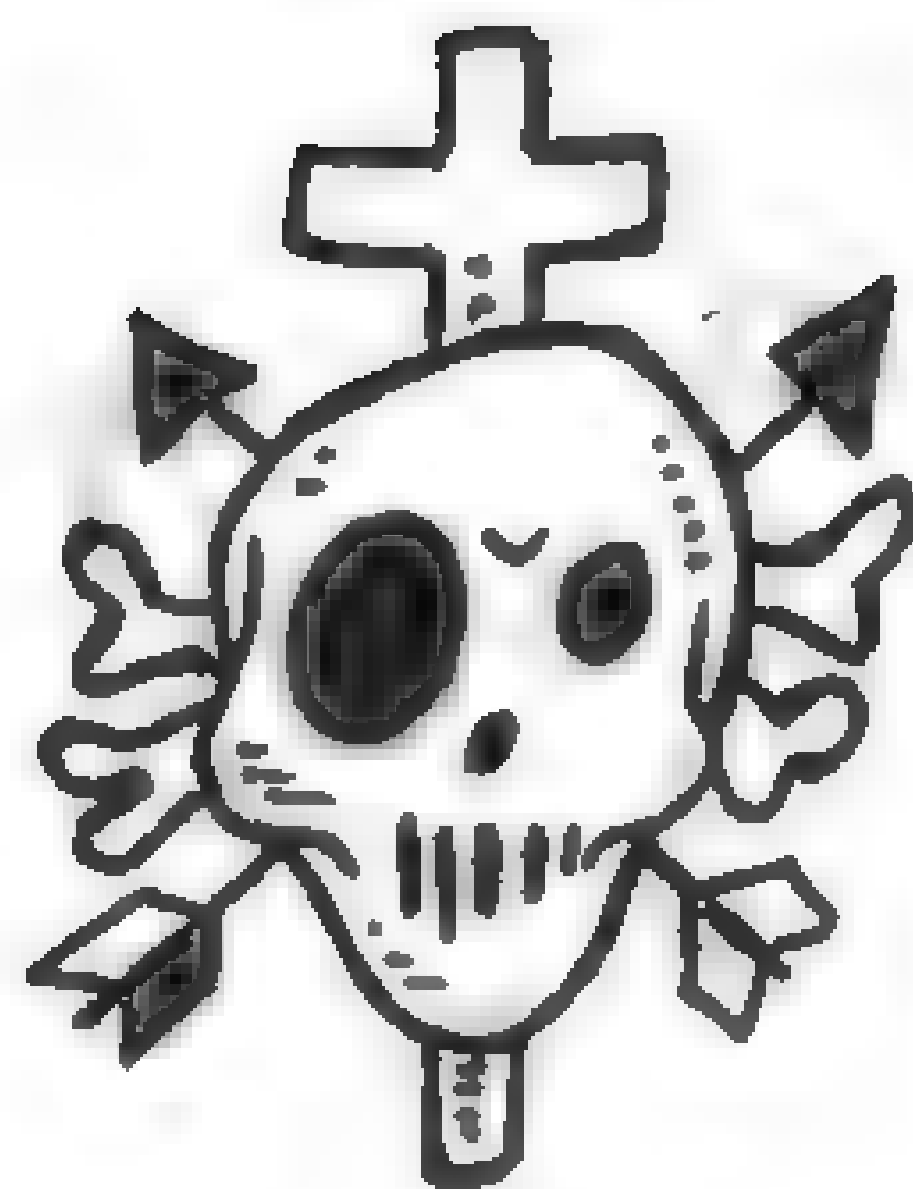
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YAMA VANIS TERRESTRIA TERRENTIS





# Flash Back: A Life in Tattoos

by Henk Schiffmacher



## THE MAGPIE OF TATTOO COLLECTING

There has always been a part of me that's like a magpie, the bird that makes off with anything that shines. In the old European sagas, they were known to steal jewelry and put it in their nests. When I was a kid, I had little collections of Neolithic stones, and flints, and arrowheads, and other treasures like birds' eggs and dead birds. I would take the wings off the birds and dry their skulls, and display all of it on nails on my wall. I would make endless drawings and hang those up too. I pilfered things from my dad's old trunks from his time as a Dutch marine in Indonesia. I put a sign on bedroom door, "My Museum." I wanted to bring the world outside in. I knew I was not going to stay in this little village for long.

My father was a butcher, and he would send me and my five brothers and two sisters out to deliver meat scraps to the Dutch farmers who were really poor back then. I would step off my bicycle into the snow and step into these ancient farmhouses. The people still dressed in their traditional clothing. As soon as I had a camera, I went back and took pictures of these people with my father. He discovered photography with me, and we started taking photographs together. My father was not an easy man. He was troubled by his experiences in World War II and the Indonesian War of Independence, and was haunted his whole life by the death of one of his brothers who'd been a resistance fighter against the Nazis.

His big love was history. I could get a little bit of this love if we talked history, so I learned to ask questions to get him to talk. My father and his six brothers would tell a lot of stories. As a child, I would stay up late listening to them from behind the sofa. All of this developed my eye and my ear, and my appreciation for people's personal stories, and their pain.









Previous George "Captain" Costentenus, c. 1880. Born in Albania, he was the first to get entirely tattooed for show. He claimed to have been tattooed by Mongols. His Burmese tattoos were the work of a skilled non-Western artist whose identity we don't know.

Henk and Louise Schiffmacher in their tattoo studio in Amsterdam, Schiffmacher and Veldhoen Tattooing. Photograph by Tino Koning.

An album of original tattoo designs by unidentified British tattoo artist, c. 1918–20s. This kind of album was a tattooer's bread and butter. It would have been used as a table book you could take on the road. Given the dress code back then, the private part of your body was much bigger than it is now. And inside this large private zone, they would put very private tattoos like these. These were private jokes.

My life has always been a life in pictures. I grew up in the Catholic Church surrounded by pictures of saints and sinners. I was an altar boy, and the path inside the church to the Crucifixion was like a comic book for illiterate people. I hated the strictness of the Church, but I loved the images and the stories, like the Crucifixion, the Stigmata of St. Francis, medieval martyr pictures, and later the work of Hieronymus Bosch and Albrecht Dürer. I was dyslexic, so I would very much think in pictures rather than words. The only book we had in the house was Gustave Doré's illustrated bible, *La Grande Bible de Tours*. I would sit and look at the fantastic etchings for hours. That was my world. My father was a butcher; my grandfather was a butcher. We weren't "book people," but I loved books. It took an enormous effort at the beginning, but by twelve, I was reading anything I could find.

In Catholic school, nuns were my first teachers. For art, they would give each of us a piece of paper. Paper was expensive, and you knew you weren't going to get another one, so you filled the whole paper, edge to edge. Our drawings always ended up very baroque. That's still how I draw. The church priests started asking me to draw things for them, but pretty soon, I was too hot to handle and left school. I wasn't interested in a life of Heaven and Hell and nothing in between. People would tell me, "Act normal. Normal is crazy enough."





But that was not my thing. Because of my difficulties in school, I had something to prove. I very much felt the urge to fight back against the world, and my growing knowledge of history and my drawings were my protection. I had to fight for a while internally to turn this frustration around, but it was this agitation that made me curious. It made me a little curious kid for life.

#### BIRDS OF PARADISE

When I was off the leash and went into the world, I had two skills: loving history and drawing. When I first started hanging out in the tattoo world in the early 1970s, it was the early days of what people now call the renaissance of Western tattooing. I was fascinated by the whole underground world that was starting to bubble up onto the streets of Amsterdam. I was really into Diane Arbus, and I had an urge to take pictures of the people we in Holland call “birds of paradise.” Sometimes they were drunks. Sometimes they were sailors, sometimes they were just hardworking people—I was interested in anyone who had a story to tell. To me, it was the tattoos that told way more about the person than anything else. I thought it was an incredibly honest thing to do. These people weren’t often able to communicate very well, but nonetheless, had made this effort to make sure that their message

was clear. I understood that. Tattooing fascinated me because it was about the power of images. It’s a simple language, a very primitive form of communication. We all know the cross, the anchor, the heart. They are simple, but they tell you something about the person in a very direct way. I have a piece of skin in formaldehyde that is one hundred and fifty years old. The guy is gone and forgotten, but his tattoo still communicates with me every day.

#### GIVING YOUR BODY TO IT

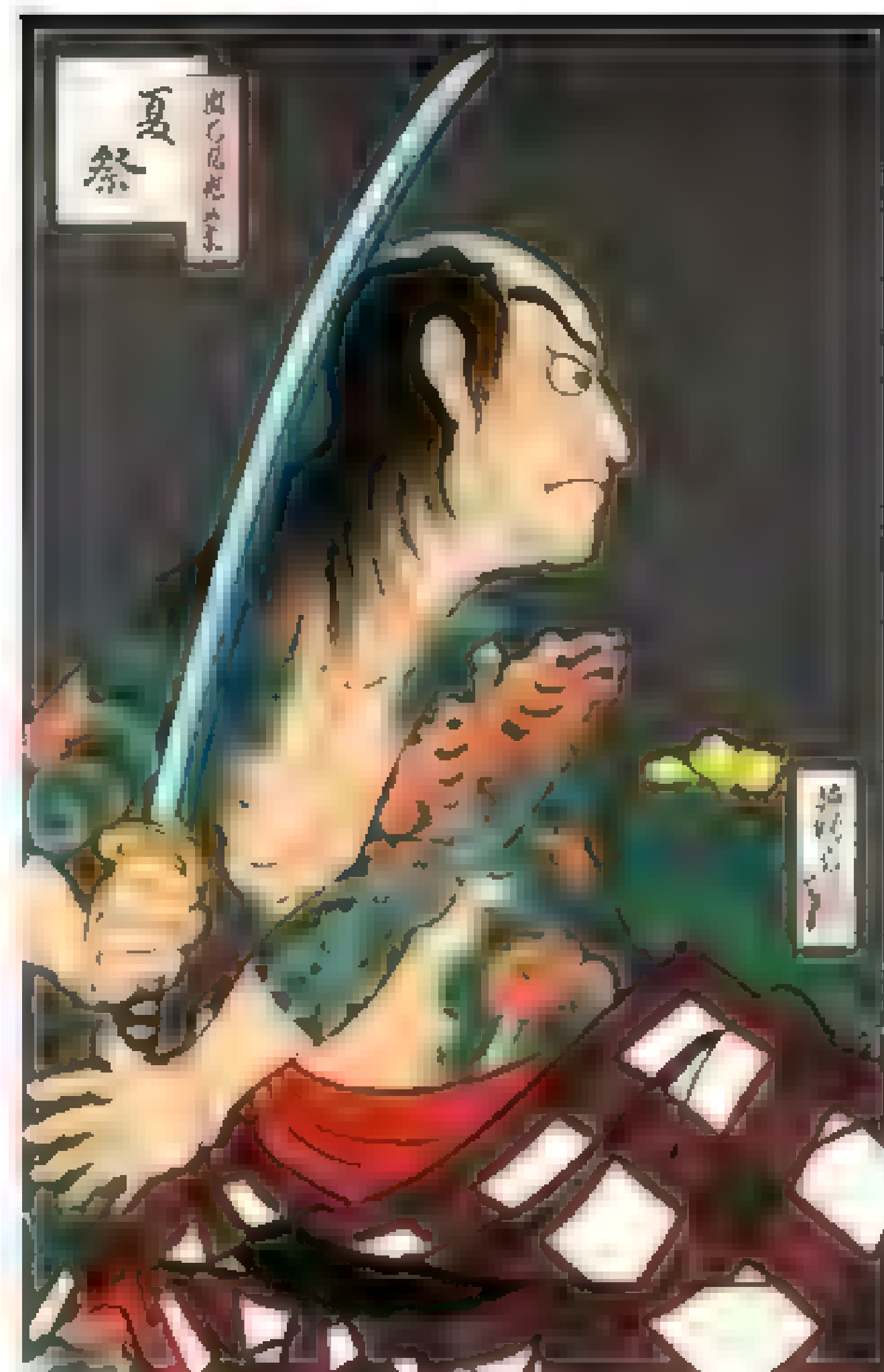
Through my friendship with Tattoo Peter and other tattoo artists I met in his shop in Amsterdam starting in 1974, I became pen pals with tattoo artists around the world. They would send me their drawings, and I would send them my photographs. That was the beginning of the collection. Slowly my collection started to grow, and I started tattooing, which felt really natural because of my love of drawing. Back then, if you wanted to learn to tattoo, you got tattooed. You gave your body to it. You used your own body to learn, and you stole with your eyes. People were really secretive back then. Everybody held their cards close to their chests, but it was still all about personal relationships, and with only about four hundred artists worldwide, you had to travel. When I started traveling, I would meet all these different people,



Right  
Woodblock print of  
tattooed Kabuki hero  
Danshichi Kurobei,  
1840. In the decades  
after Kuniyoshi's  
smash hit woodblock  
prints illustrating the  
sixteenth-century novel  
*Shuihuzhuan* (*Water  
Margin*) were released  
in 1827–1830, the  
market was flooded  
with action scenes of  
warriors, inspiring  
large-scale Japanese  
tattooing, which  
continues to this day.

Below  
Maori woman with  
chin *moko* and feather  
from the prized huia  
bird, c. 1900s. They say  
tattooing started in  
New Zealand when the  
women cut themselves  
mourning their dead  
and then rubbed them-  
selves with soot.

Opposite  
Original album of tattoo  
designs by George  
Burchett, c. 1910s.  
You can see the heavy  
influence of Japanese  
tattooing in this album  
in the dragons, birds,  
and snakes. The  
extraordinary artistry of  
these images shows  
Burchett's prodigious  
talent.



whether in Morocco, or Borneo, or Japan, and our whole conversations would be on pieces of paper. These pictographic conversations were an international language I felt immediately comfortable with.

#### A LIVING HISTORY

For many of us in the tattoo world, collecting tattoo artifacts has been the only way we have ever been part of art history. Just like the earliest cave drawings, the primitive markings of the earliest tattoos link us to the human need to express ourselves in the face of brutal realities, whether as medicine or for religious reasons or to remind us where we came from. This is the beginning of an artistic instinct. Tattoos are the poor man's Rembrandt, and everyone who is tattooed is part of an art history that has been under the radar for a long time. That's the magical thing about it. We don't really need it. You can't eat the damn thing. But we really, really need to express ourselves. It is a very strange type of food, but it's essential, and tattoo artists have known this all along.

This whole collection is a monument to the old world of tattooing that I fell in love with when I first started out. Whether it's a dragon in the old Japanese style, or a tattoo of Florence Nightingale, or "Homeward Bound" on a sailor during World War II, the images—as well as the tattooed people—have their own histories. My own journey in tattooing is made up of all these other people's personal histories too, and this book is a testament to this. It's a house of cards built on the backs of hundreds of other artists, but it won't fall too easily because it's been inked on skin. Just like Greek myths, or Roman architecture, or fairy tales, tattoos are sources of endless fascination and inspiration. I hope these images and stories will inspire others to keep this history alive.







TATTOOED  
BY

BERT  
GRIMM

ST. LOUIS  
MO.



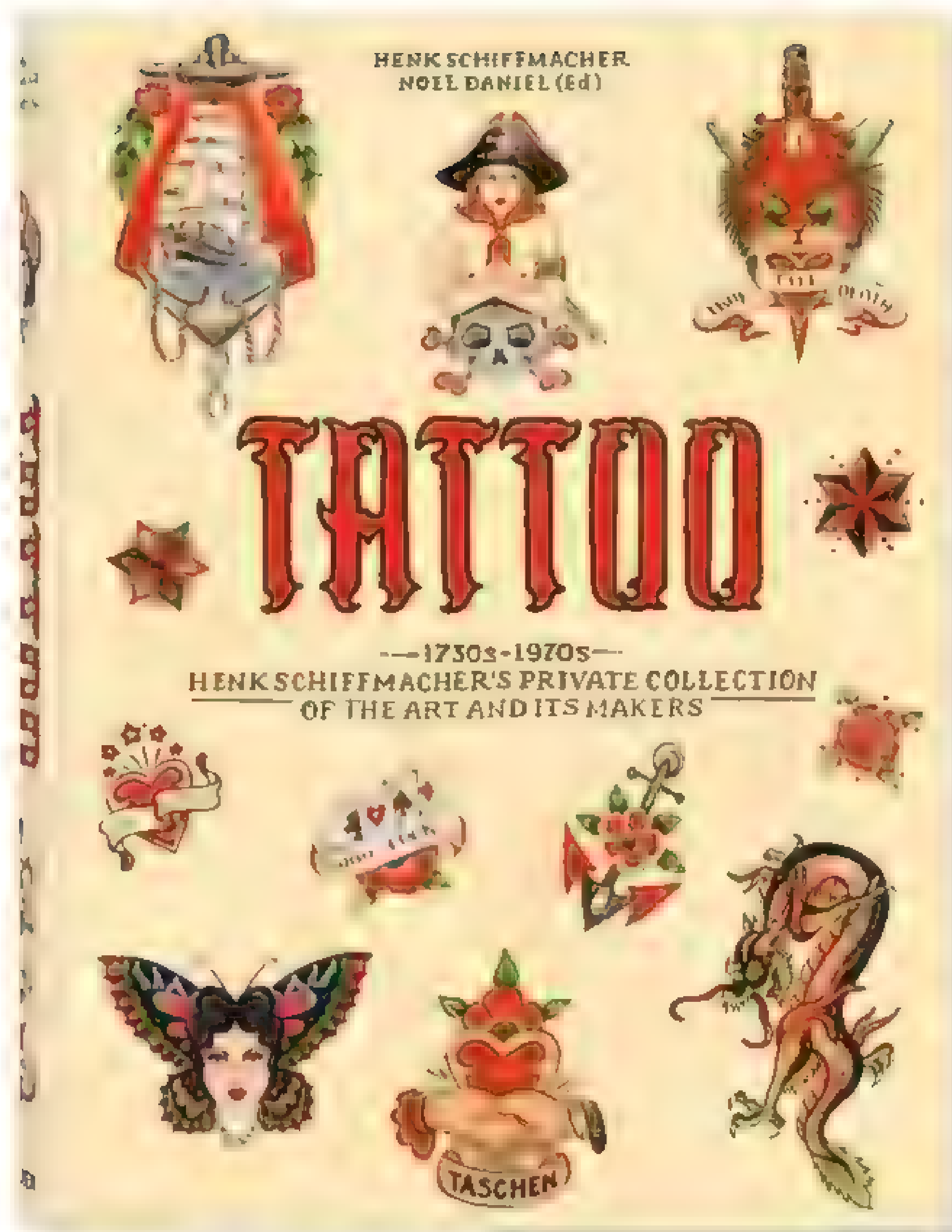
TOM  
STEPHEN



“This book is so badass,  
loaded with fantastic  
shit from the history of  
tattooing that I’ve  
collected over 40 years.  
There’s a lot of stuff in  
it that’s never been seen  
before. This has been  
a serious labor of love.”

Henk Schiffmacher

Tommy Stephens  
tattooed by Bert Grimm,  
c. 1940s. This chest  
piece is one of my  
favorite Bert Grimm  
tattoos. This is what  
great tattooing looks  
like. He was a master  
and absolutely knew  
what he was doing.



**XL**

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**OF THE ART AND ITS MAKERS**  
Noel Daniel (ed )  
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Legendary tattoo artist, historian, and beloved raconteur Henk Schiffmacher takes us through 180 years of tattoos from Japan and New Zealand to the Bowery. This oversized, personal exploration of tattoo art gathers 800+ images from Schiffmacher's renowned collection of ephemera—including extremely rare flash sheets from giants in early tattooing, original drawings, and photographs—into one unprecedented collection.



FANTASY ART *Meet the genre's biggest heroes:*  
Frank Frazetta, Philippe Druillet, Boris Vallejo

# Myth, Muscle and Sexy Maidens

**by Dian Hanson**









THE ORIGINS OF FANTASY ART trace to folklore, fairy tales, religious allegory and mythology, and probably back to the cave, where early humans huddled in fear of unexplainable events, inspiring the invention of gods and monsters. No subsequent science has erased our species' yearning for all-powerful heroes to vanquish the monster under the bed, or our satisfaction in watching the battle from the safety of our duvets. Some conflate fantasy with sci-fi, but sci-fi, based on science, turns on the possible, on mastering the universe through human technology, while fantasy fashions dream worlds that can never be, a creative step beyond. A spaceship, no matter how improbable, is sci-fi; a winged dragon is fantasy.

Fantasy art as we know it today evolved from England's Golden Age of Children's Literature, launched in the 1860s with "toy" books of fairy tales, featuring imaginative painted covers. Their immediate popularity led to more fantasy fiction with illustrated chapter openers, and finally, in 1902, to Beatrix Potter's *The Tale of Peter Rabbit*, the first children's book illustrated throughout.

While fantasy was considered too infantile for adults, art world evolution was chipping away at the barrier. The sinuous nature-inspired cult of art nouveau, encompassing craft and architecture as well as art, had undeniable fantasy elements. It was realism on steroids, a sensually overgrown garden of earthly delights, without the ironic horror of Bosch's infamous masterwork. Many fantasy artists cite art nouveau as an early inspiration, though surrealism, following in 1920, is the most direct precursor of the genre. Like fantasy art, surrealism is grounded in recognizable people, places and things, altered in an



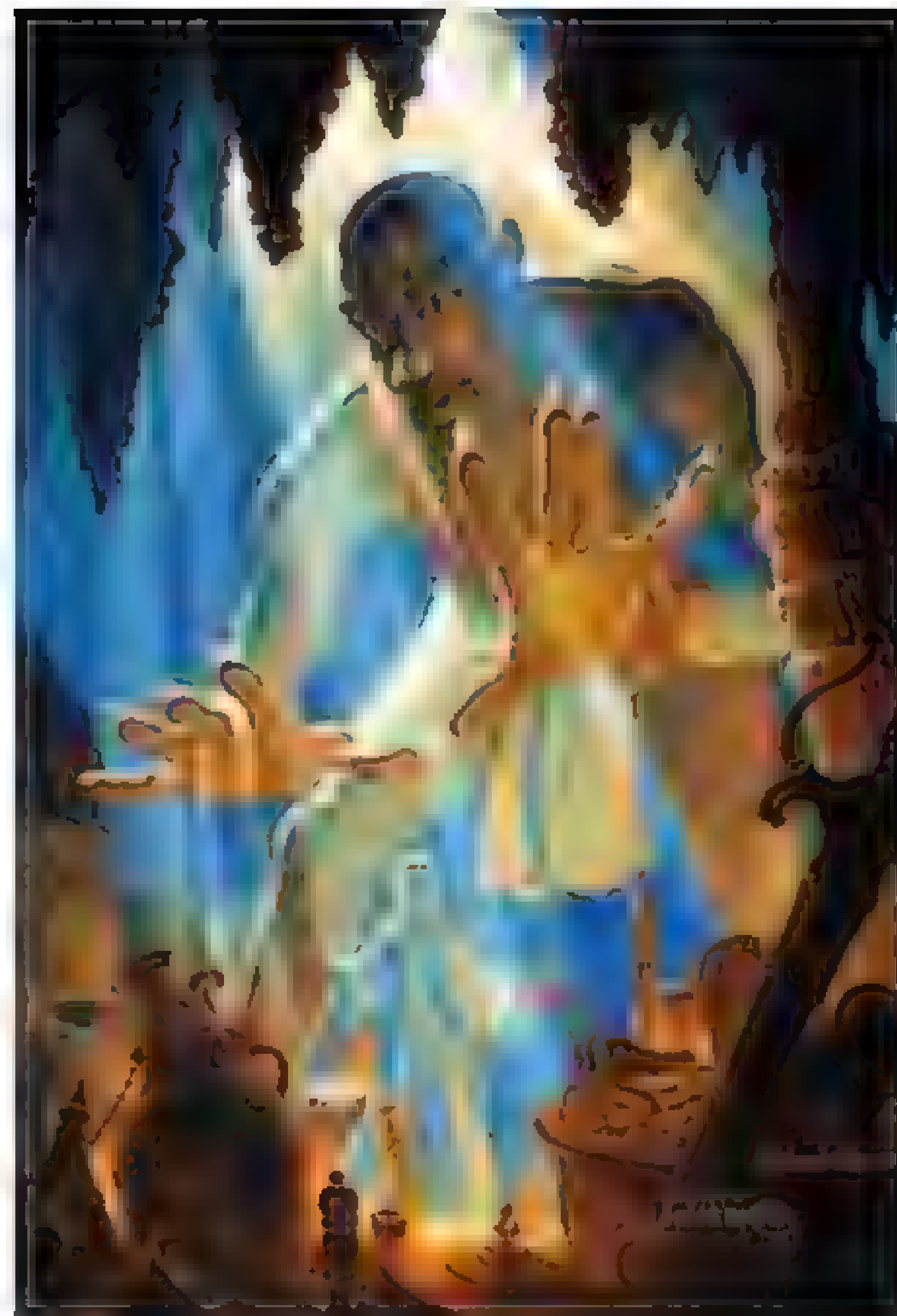
attempt to “resolve the previously contradictory conditions of dream and reality into an absolute reality, a super-reality,” as Andre Breton defined it in 1924.

Unlike surrealism, however, contemporary fantasy art was born of commerce, introduced in 1923 with *Weird Tales* magazine, an American pulp title featuring short fiction wrapped in luridly painted covers. The first artists were veteran magazine illustrators with no particular specialty, quickly replaced by those crafting a new genre of fantasy art for adults, combining menace, in the form of monsters, with sex, as damsels in distress, and heroes, to slay the first and save the second. The great fantasy writers Robert E. Howard, H. P. Lovecraft, Ray Bradbury, Arthur C. Clarke, Frank Herbert and others got their start in *Weird Tales* and its imitators, while every artist in this book owes his or her career to J. Allen St. John, Margaret Brundage, Virgil Finlay, Hannes Bok and fellow fantasy art pioneers who granted us permission to remain imaginative for life.

Previous:  
Moebius  
*Arzak, le rocher*, 2015  
@ Moebius Production

Norman Saunders  
Cover painting for  
*Marvel Science Stories*,  
1939

Greg Hildebrandt  
*Aladdin* 1984, for  
*Favorite Fairy Tales*





# Philippe Druillet



HE WAS BORN in the city of Toulouse on June 28, 1944, to Fascist parents about to flee, and named after Philippe Henriot, a collaborator known as the “French Goebbels.” The first doctor to examine the child was arch-nihilist author Louis-Ferdinand Céline. The family lived in Spain until Druillet’s father died in 1952.

Back in France, the creative child took inspiration from Gustave Doré and Gustave Moreau. He became a photographer and French correspondent for *Famous Monsters of Filmland* magazine. After meeting his first wife, Nicole, he began to draw in earnest, producing what would become his most famous character, Lone Sloane, in 1966.

In 1969, Druillet began working with *Pilote*, the seminal *bande dessinée* magazine. Saturday nights at Druillet’s home became a kind of salon for the cutting edge of French comic artists and writers. In December 1974 four of these visionaries, Jean-Pierre Dionnet, Moebius, Druillet, and financier Bernard Farkas, released *Métal Hurlant* magazine to showcase this new breed of comic artists. “It was a period of madness,” said Druillet.

Nicole’s death by cancer the following year sent Druillet deep into depression, addiction, and work. He produced the classic *La Nuit*—a tale in poison red and toxic green of a dying Earth ravaged by mad bikers—to address his demons.

In 1979, Druillet remarried and, though still pursued by depression, his resumé in the following decades reflected how *Métal Hurlant* helped carve out a wider space in European culture for comic artists. He created editioned prints, sets and storyboards for a sci-fi adaptation of a Wagner opera, sculptures, furniture, jewelry, lighters and perfume bottles, designed logos and advertising campaigns, and began, in 1981, to draw his most ambitious literary adaptation to date: Gustave Flaubert’s *Salammbô* as space opera. Even more surprising, Druillet then adapted his adaptation into a video game that—at least visually—did it justice (*Salammbô: Battle for Carthage*, Cryo Interactive, 2003).

It is in that new medium that Druillet’s influence on our visual world can be most firmly, if belatedly, felt. Most gamers are now familiar with cities of batwing and bone and with squared and howling mouths set in slit-eyed barbaric slab-sided orc heads that trace their lineage back to the rigid Technicolor mouthfuls of anguish and defiance in Druillet’s most distinctive faces.

—ZAK SMITH

Philippe Druillet in his  
Paris studio, c. 1995  
Photo by Gilles Rousset

Opposite  
Philippe Druillet  
*Petite femme  
de la nuit*, 1978











# Frank Frazetta



FRANK FRAZETTA IS the unquestioned god of fantasy art, a master of muscle and menace, of fleshy fair maidens and lurking dark forces. And as if talent and imagination weren't enough, the guy had movie star looks, personality, and charm.

He was born Frank Frazzetta (he dropped a z) in Brooklyn in 1928, and enrolled in the Brooklyn Academy of Fine Arts, at a cost of \$8 a month, in 1936. At 15 he found work with Bernard Baily Studio, and by 1948, just 20 years old, Frazetta was a fully established artist, drawing Western, mystery, historical, and fantasy comics for multiple publishers. In his spare time, he played baseball, and was famously scouted by the New York Giants for their farm team.

In late 1962 fellow artist Roy Krenkel found him a job with Ace Books, doing covers and spot illustrations for a series of Edgar Rice Burroughs novels—mostly *Tarzan*. This is where his fantasy work began, and he immediately picked up similar commissions for Lancer Books, Canaveral Press and Fawcett Publications.

The book covers led to 32 memorable covers for Warren Publishing's *Creepy*, *Eerie*, and *Vampirella* magazines, including the defining first cover for the latter. And then came *Conan*.

Up until 1966 all of Frazetta's work was done "for hire," which allowed publishers to keep his originals. This changed when Lancer Books commissioned covers for the first comprehensive paperback series of *Conan*. Frazetta agreed only on condition he retain the rights to his originals, then created eight stunning career-making covers.

From then on Frazetta was the first name in fantasy art, for movie posters, book covers, album covers for Molly Hatchet and Nazareth, for multiple monographs, and for the Ralph Bakshi film *Fire and Ice* in 1982.

By 1990 Frazetta was refusing most book cover, magazine, and poster work in favor of original painting commissions, but his health was failing. It took years to diagnose hyperthyroidism, which led to the first of many strokes in 1995. The strokes numbed his right hand, so he taught himself to paint with his left and soldiered on.

When his wife Ellie died in July 2009 Frank lost interest in life. He died less than a year later, on May 10, 2010.

Two months after Frazetta's death Kirk Hammett of Metallica paid the Frazetta heirs \$1 million for *Conan the Adventurer*, finally breaking up the eight Conan paintings that crowned the god of fantasy art.

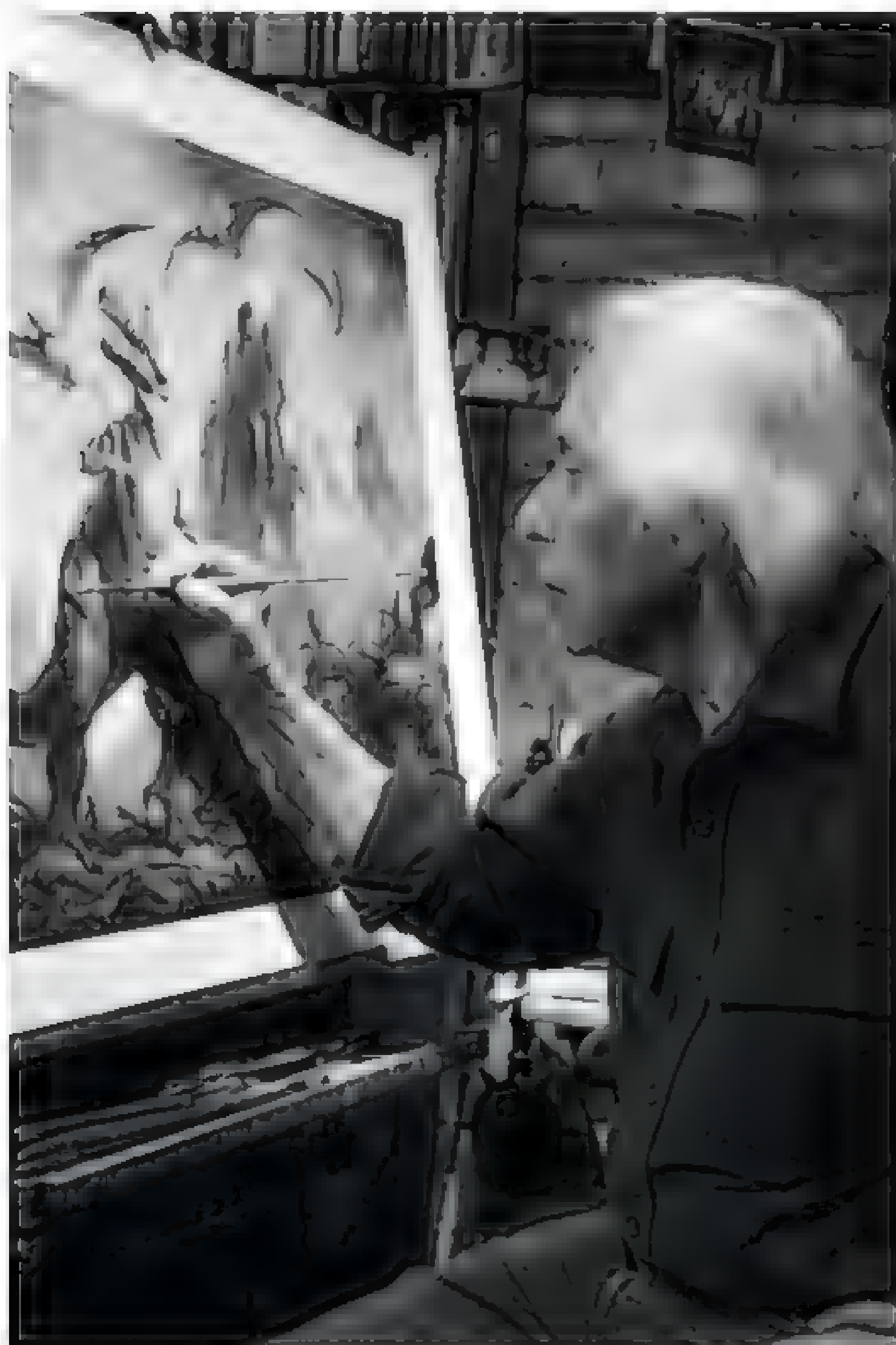
—DIAN HANSON

Opposite  
Frank Frazetta  
*Moon Maid* for the  
cover of the 1974  
Ace Books edition of  
Edgar Rice Burroughs'  
*The Moon Maid*

Frank Frazetta in his  
Brooklyn studio, 1966



# Boris Vallejo



NO MATTER THE alleged subject—fantasy, science fiction, erotica, comics, or even the occasional comedy commission—Boris Vallejo's real subject is always the body. These bodies do a thousand things in his work: wield weapons, embrace demons, stand dazzled or defiant before mythical creatures, recline against rocks and trees, ride flying dragons and unicorns past richly colored planets and clouds, twist, wrestle, emerge from massive eggs and flowers, curl beneath black leather or butterfly wings, and sinuously crawl across landscapes and each other—while remaining perfectly lit, heroically posed, intrepid, stoic—bodies.

Born in 1941, the son of a prominent lawyer in Lima, Peru, Vallejo found his first illustration job and first bodybuilding magazine in 1957, at age 16. After a two-year detour into medical school—which left him with an even greater knowledge of anatomy—Vallejo arrived in New York in 1964, carrying little more than his violin, \$80, and some samples of his work. Soon he was doing covers for Warren and Marvel magazines like *Eerie*, *Dracula Lives!*, *Tales of the Zombie*, and *Savage Sword of Conan*, developing his trademark style. In 1975 he shifted from magazines to book covers, including an entire series featuring his childhood hero, Tarzan. Vallejo's talent for richly rendering human (and reptilian) flesh—complete with tan lines and all the gradations of tone—elevated his work above a hoard of pretenders.

"Students ask us what colors we use for skin tones," (the "we" here includes Vallejo's second wife, Julie Bell) "and really there is no such thing. When we paint skin tones we practically use the whole palette we have available. Normally I have on my palette anywhere between 18 to 24 colors."

In 1980 Vallejo began publishing a new calendar each year and taking movie poster commissions for fantasy films including *Barbarian Queen* and *Deathstalker*, while for *National Lampoon* he ironically referenced his own style for their *Vacation* and *European Vacation* posters.

He generally uses live models for reference, and in 1989 he invited a fellow bodybuilder to model at his studio. She was a painter, too. They fell in love, and after their marriage in 1994 Boris Vallejo and Julie Bell became known as the "First Couple of Fantasy Art."

Today, at age 79, Vallejo still gets up every day eager to get in the studio. As long as the commissions keep coming, he continues to work, precisely, confidently continuing his celebration of the human body in action.

—ZAK SMITH

Boris Vallejo in his studio, Allentown, Pennsylvania  
Photo by Julie Bell

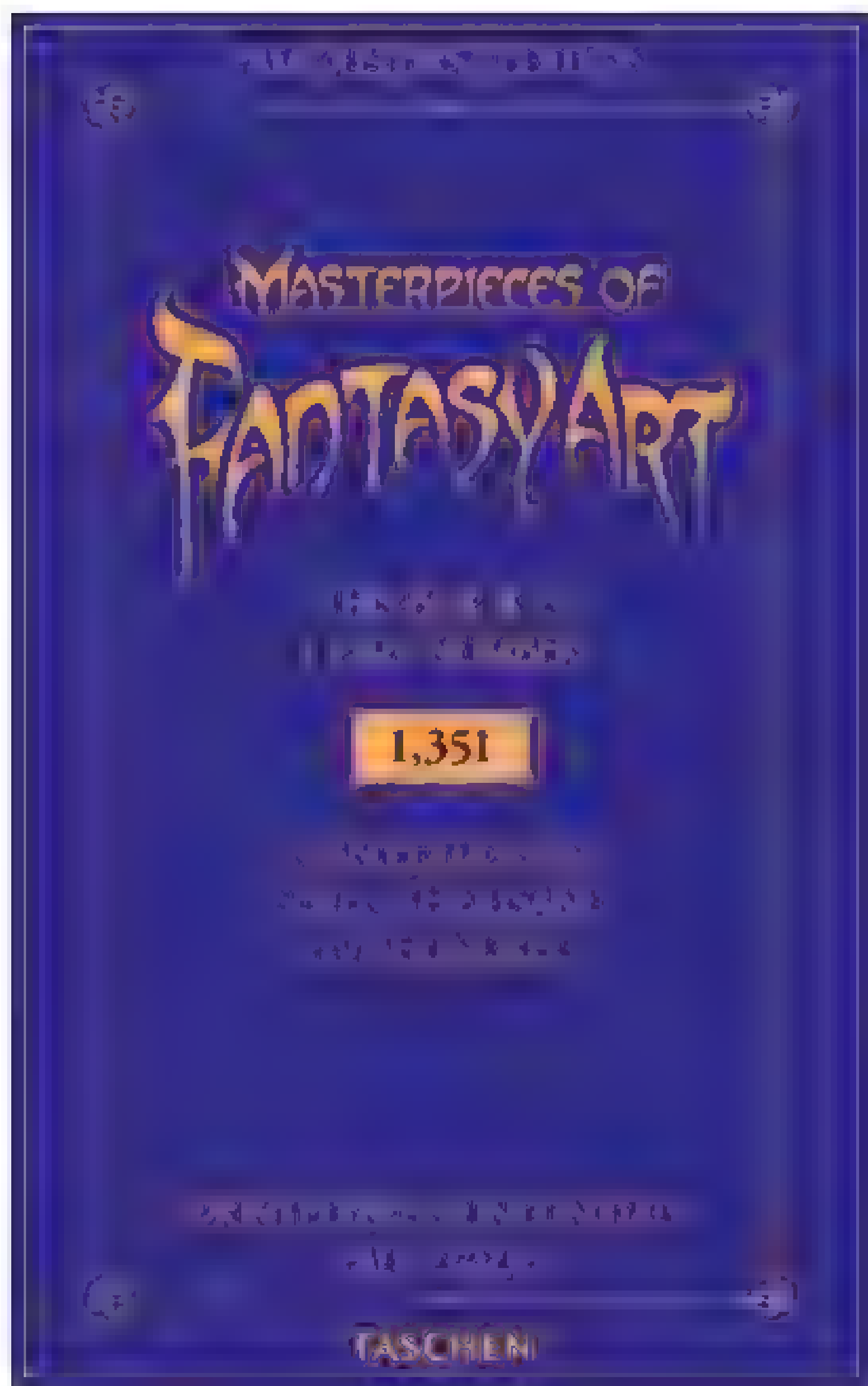
Opposite  
Boris Vallejo  
*Nubian Warrior*, 1978





BORIS





XXL

# MASTERPIECES OF FANTASY ART

Dian Hanson

532 pages €1150

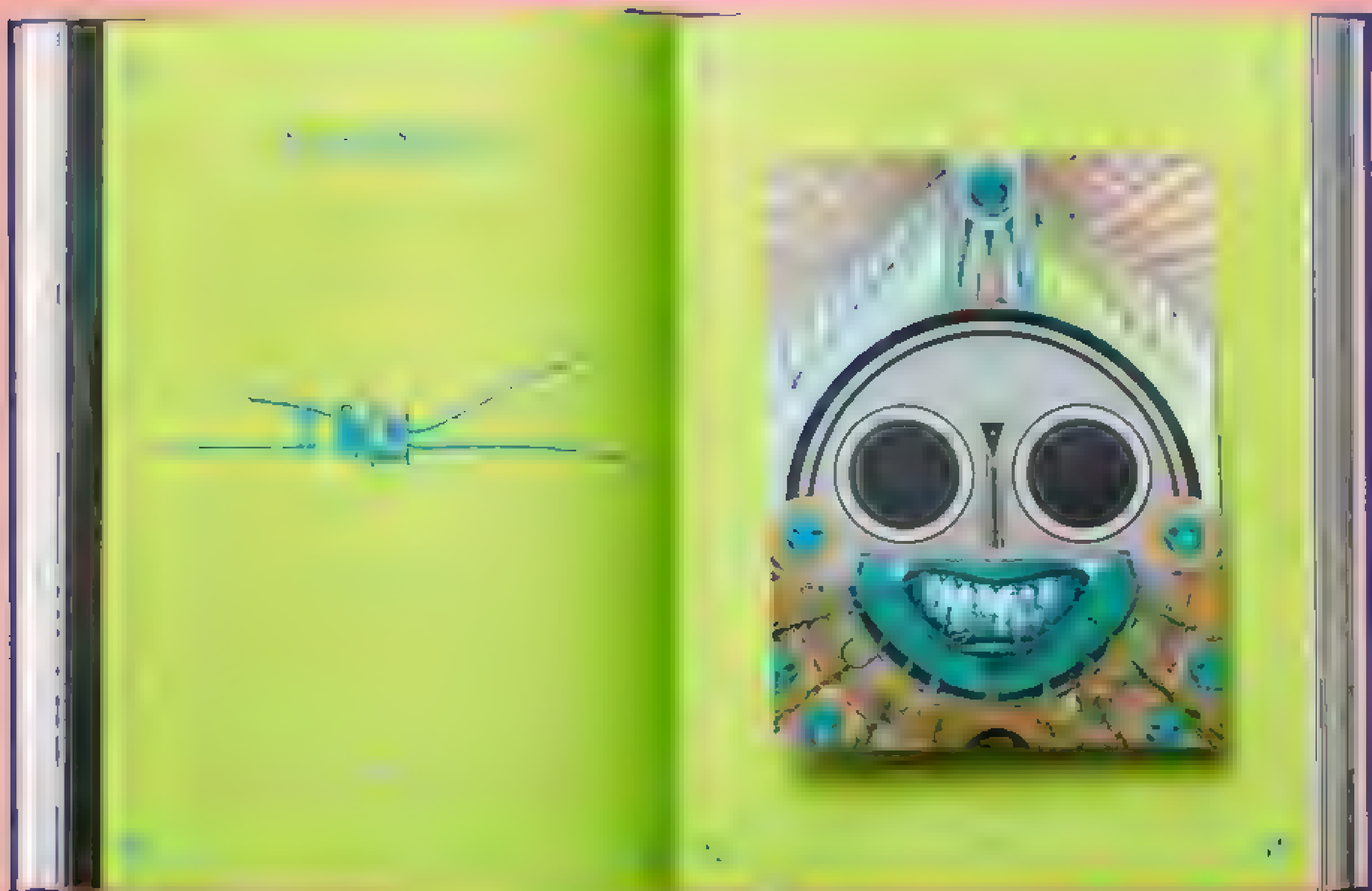
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“It was likely the first art you really enjoyed, discovered on a comic book, paperback or record cover. You’d almost feel the blood vessels expanding in your brain as you absorbed the rich colors, the alien landscape, the idealized human figures.”

Dian Hanson





DIAN HANSON

# MASTERPIECES OF FANTASY ART

MASTERPIECES OF  
FANTASY ART



TASCHEN

TASCHEN



THE STAR WARS ARCHIVES 1999–2005  
Volume two of the definitive exploration  
of the *Star Wars* galaxy

# May the Force Be With You





“Something like *Star Wars* is at least 10 times as much work as any other movie because of the breadth of ideas that have to be put into creating an entire world at all levels—from cultural to physical, it’s very difficult.”

George Lucas

*The Phantom Menace*  
(1999) A pneumatic ramp is used to enhance Ray Park's (Darth Maul) dramatic leap in a remarkable display of acrobatics as Qui-Gon Jinn, doubling as Qui-Gon Jinn, swings his lightsaber





FROM THE MOMENT *Star Wars* burst onto the screen in 1977, audiences have been in equal parts fascinated and appalled by the half-man/half-machine hybrid Darth Vader. In 1999, creator George Lucas began the story of how Anakin Skywalker grew up to train as a Jedi under Obi-Wan Kenobi, found love with the Queen of Naboo, Padmé Amidala, before turning to the dark side of his nature and becoming more machine than man.

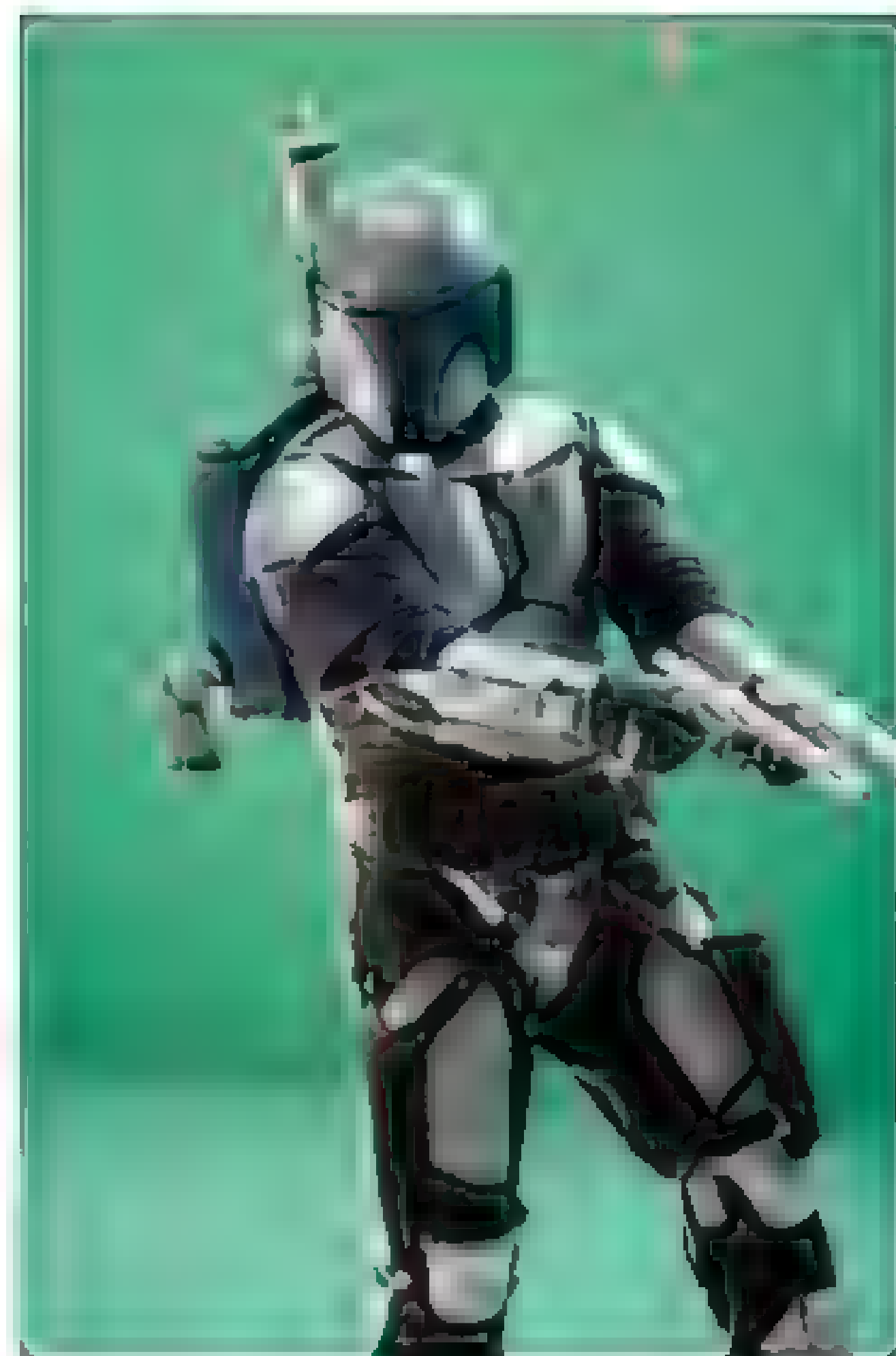
After driving the development of nascent digital technology, George Lucas perceived how he could create new creatures and new worlds on a grander scale than ever before. He created the first digital blockbuster, and met fierce resistance when he pushed for widespread digital cameras, sets, characters, and projection—all of which are now used throughout the industry. He essentially popularized the modern way of making movies.

Made with the full cooperation of George Lucas and Lucasfilm, this second volume covers the making of the prequel trilogy—Episode I *The Phantom Menace*, Episode II *Attack of the Clones*, and Episode III *Revenge of the Sith*—and features exclusive interviews with Lucas and his collaborators. The book is profusely illustrated with script pages, production documents, concept art, storyboards, on-set photography, stills, and posters.

*Attack of the Clones* (2002) Jango Fett (Temuera Morrison) in full bounty hunter costume

*The Phantom Menace* (1999) George Lucas directing Jake Lloyd in Tunisia

Opposite  
*Attack of the Clones* (2002) Filming Christopher Lee (as Sith Lord Count Dooku) astride his speeder bike, a word machine swishing his cloak. As digital technology progressed the filmmakers realized that they only needed to make the parts of the set that the actors interacted with.











XXL

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THE  
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WARS  
ARCHIVES





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*Revenge of the Sith*  
(2005) Chief model  
maker Michael Lynch  
works on the 1:90-scale  
Uttau wall, which  
measures 34 feet wide  
and 6 feet tall



BIG *Formgiving*

The Bjarke Ingels Group reflects on their oeuvre through time

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DAVID HOCKNEY A signed and numbered artist's book by David Hockney,  
*My Window* follows the course of seasons through the window of Hockney's  
Yorkshire home in 120 iPhone and iPad drawings

# Window to the World





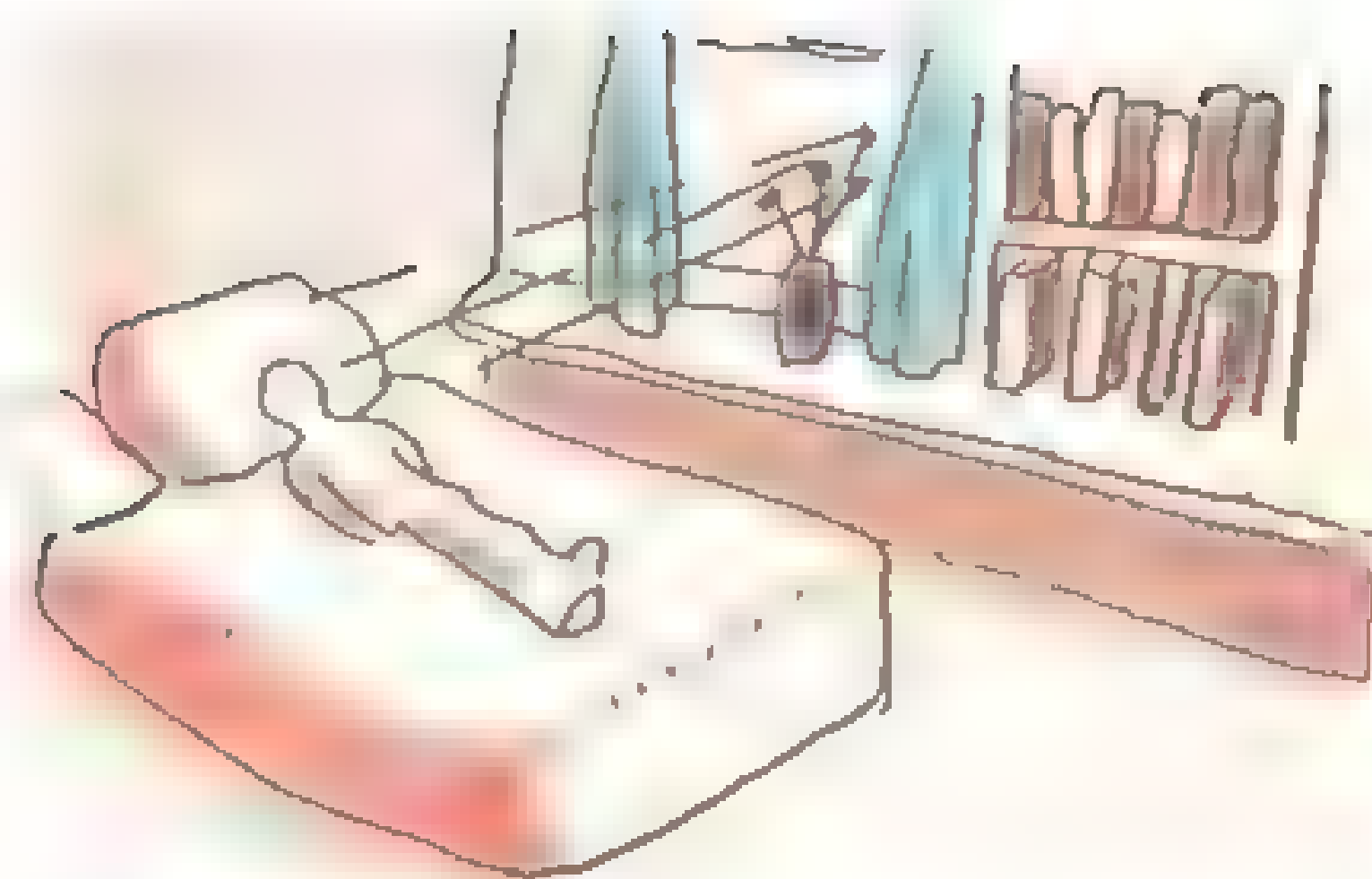


MY WINDOW describes flowers and the sunrise in Bridlington, East Yorkshire.

I started on the iPhone in 2009 (twenty o'nine). There was great advantage in this medium because it's backlit and I could draw in the dark. I didn't ever have to get out of bed. Everything I needed was on the iPhone. From about April to August when the sun is in the north, if I didn't pull the curtains or lower the venetian blind down, the sun would wake me up—at about 4:30 am on 21<sup>st</sup> June. I would never have thought to do a sunrise without the iPhone.

My friend John would put different flowers there every two or three days. I drew on the iPhone with my thumb, but when the iPad came out in 2010 I immediately got one from California, probably the first one in Bridlington. Ever since I've used the iPad, as I could draw with a stylus and get more details in.

—DAVID HOCKNEY, 17<sup>th</sup> August 2019



“If you would like  
to be given a bouquet  
by Hockney,  
here is your chance.”

THE TIMES



Previous  
David Hockney,  
Los Angeles, 2020  
Photo by Mark  
Mahaney

Above  
Sketch by  
David Hockney of  
his bedroom

Left  
Hockney with a  
copy of *My Window*,  
in his Hollywood  
Hill's studio, 2019

Opposite  
No. 955  
10th July, 2011  
iPad drawing







BABY  
SUMO

DAVID HOCKNEY.  
MY WINDOW

Hardcover in clamshell box

Collector's Edition No. 1,001-2,000,

signed by David Hockney

248 pages £/£1,750

In this artist's book of 120 iPhone and iPad drawings, David Hockney follows the course of the seasons through the window of his Yorkshire home. Each image depicts a fleeting moment—from the colorful sunrise and lilac morning sky to nighttime impressions, snow-covered branches and the arrival of spring. Printed in large format, this is a highly perceptive and poetic body of work.

Art Edition No. 501-750 (see opposite page)  
with a 8-color inkjet print of the iPad drawing

'No. 610', 23rd December 2010,

image: 44 x 32.8 cm (17.3 x 12.9 in.)

sheet: 56 x 43.2 cm (22 x 17 in.)

printed on cotton-fiber archival paper

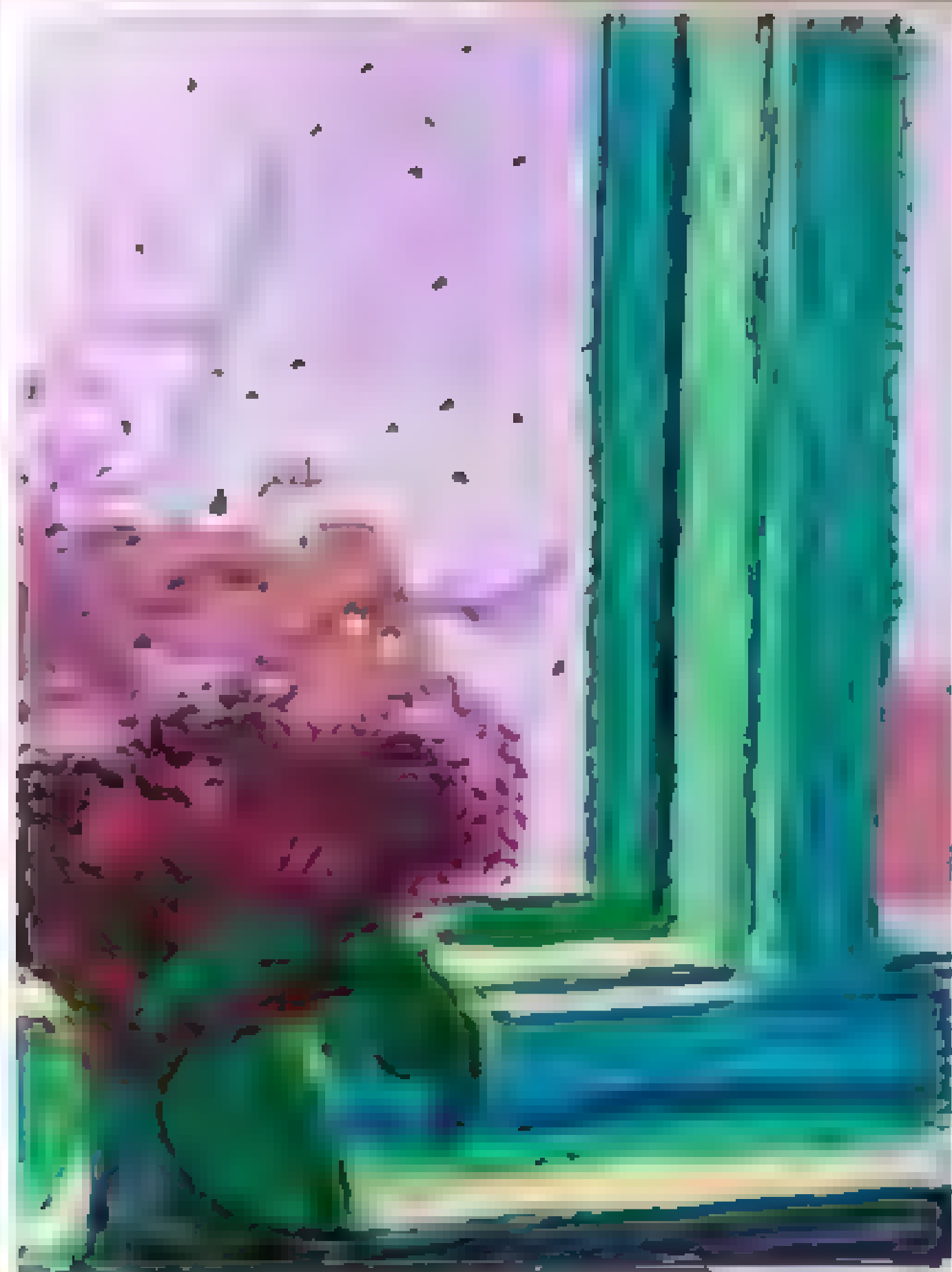
Signed by David Hockney

£/£10,000

David Hockney

my window

Taschen









HER MAJESTY


The public and private  
life of the world's most  
famous monarch

# Meet the Queen

Yousuf Karsh,  
1951

David Bailey,  
2014





“A stunning photographic  
compendium covering  
every detail of the Queen’s  
remarkable life.”

*Telegraph Magazine*

XI

HER MAJESTY. A PHOTOGRAPHIC  
HISTORY 1926—TODAY. UPDATED EDITION  
Reuel Golden, Christopher Warwick  
368 pages €150







# A New Decade

by Naomi Campbell

2020 MARKS THE START of a whole new decade for me. And I tell you what, I'm looking forward to it. I'm ready to embrace my fifties. I still like working. Isn't that awful? The last year alone has been great fun, just in terms of the people I've been working with. Shooting with Campbell Addy for the *Guardian* was a big highlight, as was working with Jamie Hawkesworth on *British Vogue*. I want to work with all these kids. And reuniting with Juergen Teller again, after all these years, it's been a blast.

Generally, I believe in going with the flow, even if it takes me in directions I never would have thought. Like social media. I never thought I'd be doing any of it—Instagram, Twitter, YouTube. I was so intimidated. But now I enjoy sharing bits of my life with followers. It's for them, the fans, after all, that I'm glad to be bringing out a second, more affordable, edition of this book. They're the ones who have grown up with me, who have watched and lived with me. Without them, who knows where I'd be?

As for diversity in fashion, I get asked about it all the time and it's as critical as ever. The other day, for example, I was accused of being a hypocrite because I didn't want to take part in an all-black show. I've been pushing for balanced inclusion my entire career. What kind of message would it send, if I took part in a show that excludes white models? That would make me a hypocrite.

Of course, it's historic to see my friend Edward Enninful be appointed Editor-in-Chief of *British Vogue*, and Tyler Mitchell become the first black photographer to shoot the cover of *American Vogue*—I am happy for them both—but at the same time, it shouldn't even be an

issue. We desperately need more diversity behind the scenes at fashion companies, if only to avoid the need for emergency advisory panels after every new scandal. And while we have more diversity at fashion shows and in magazines, let's see what happens in advertising; will models of color get the same contracts and fees as white girls, or be subject to one-off deals and campaigns that only last a season or two?

Then, with Africa, it's kind of crazy that in 2020, I still have to go and talk to brands and try to convince them that they are missing out. So many companies call themselves global operations, when they have no presence in a continent made up of 54 countries. I've been involved in Africa for decades, but recently it's become a bigger focus. I realised that was my purpose after granddad, Nelson Mandela, died. Now I'm trying to shine a light on Africa, to connect African designers and models with the global community, through co-producing Arise Fashion Week in Lagos and headlining events such as the 2019 Forbes Africa's Leading Women Summit in Durban. I want to give back. It really is as simple as that. I can't do it all, but I can do my part, and I want to.

Looking back through my career, I feel proud to have achieved so much. I've been in the spotlight since I was a teenager. There was no guidebook; I've made mistakes and learnt from them. Thankfully, I'm still being given opportunities to do great work and there's a lot more I'd like to achieve. God willing, I will. That's why I continue to be so enthusiastic and energized about the future. To be honest, I hope that's how I always feel. "Retire" isn't a word I ever want to use. "Chill out" maybe, but "retire" never.







“She’s a black Bardot, an African Marilyn,  
the Josephine Baker of the Nineties.  
Half kitten, half tigress, sexy and innocent,  
a flowerchild in a career woman’s body.”

VANITY FAIR

NAOMI

**XL**

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910 pages € / £ 100

An intimate encounter with a cultural icon and a dazzling journey through fashion’s greatest moments. Jam-packed with unforgettable shoots, magazine covers, and video stills, as well as an exclusive text by Naomi



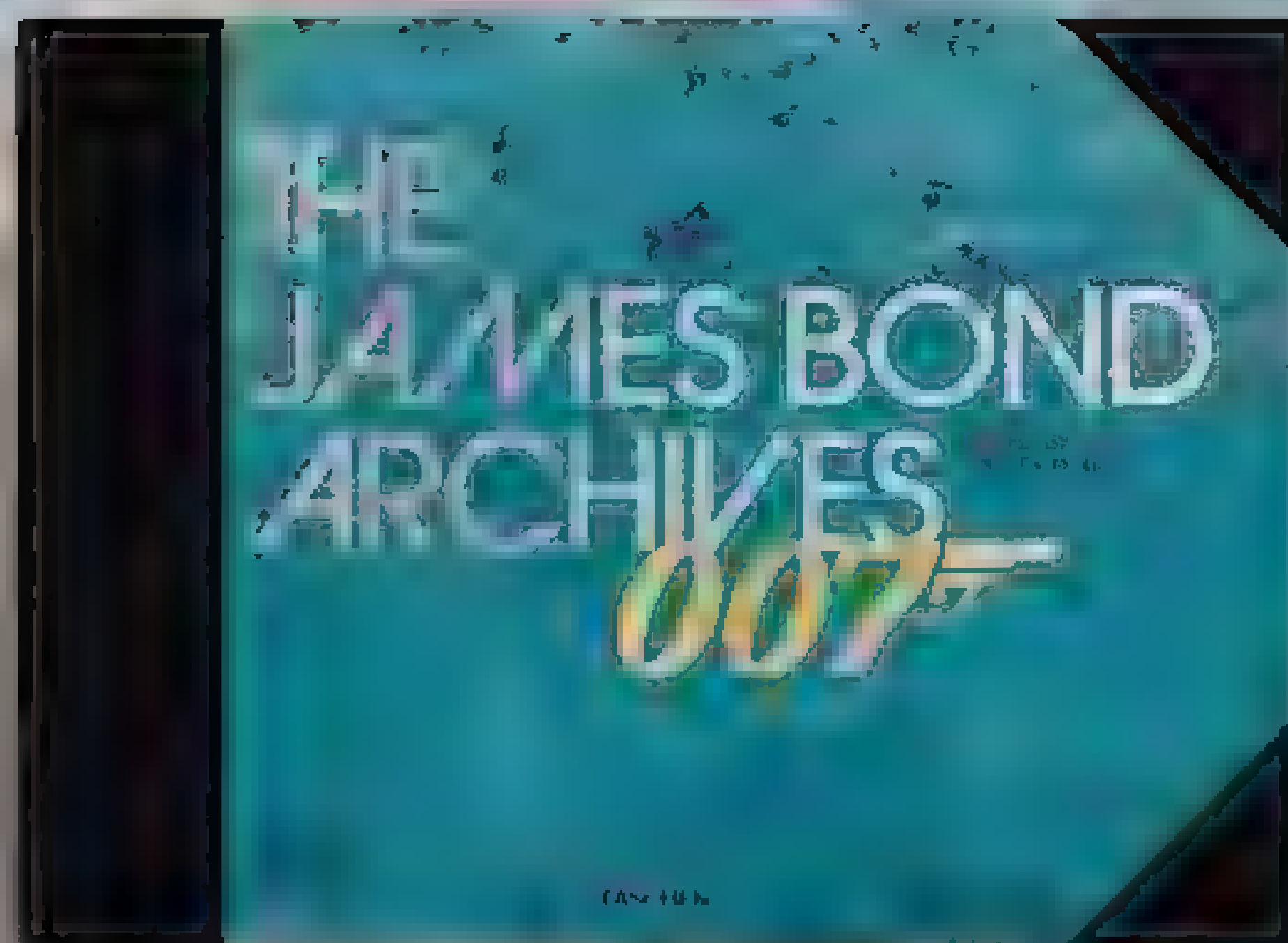
THE JAMES BOND ARCHIVE  
Behind the scenes of the  
legendary film series starring  
the British secret agent

# Shaken, Not Stirred



The only Bond book  
you'll ever need.

007



James Bond, Daniel Craig and  
Madeleine Swann (Léa Seydoux) in  
*No Time to Die*



ULTIMATE COLLECTOR CARS

The stories behind 100 of the world's most coveted automobiles

# Dreamwheeling



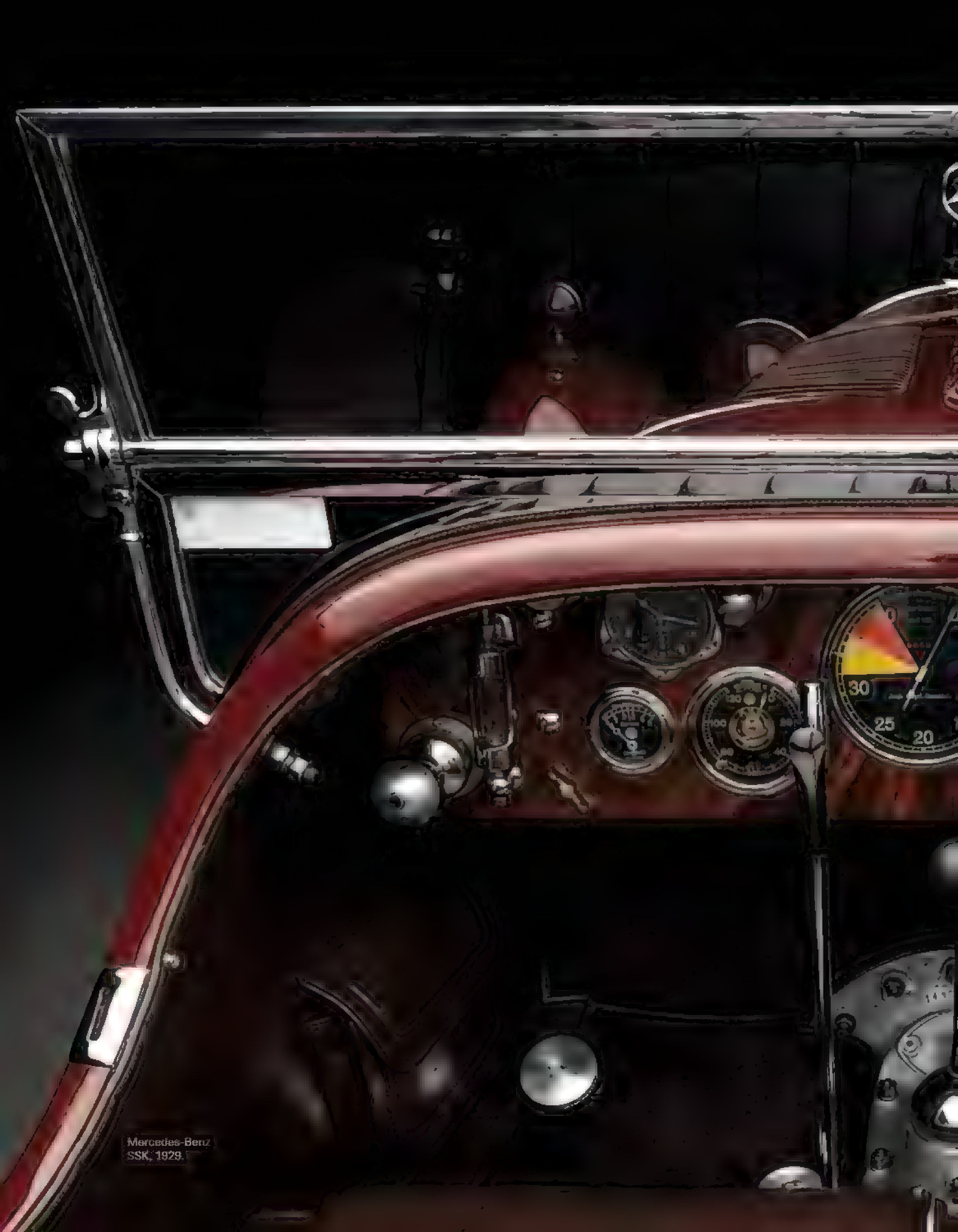
Alfa Romeo 8C 2900B  
MM Spider, 1938





This double volume is the unrivaled collector car anthology. It curates 100 of the most exquisite, remarkable, and desirable cars of all time.





Mercedes-Benz  
SSK, 1929.







Ferrari 250 Testa  
Rossa, 1957.







McLaren F1 LM,  
1995.



#### 1900-10s

Mercedes-Simplex 40 hp  
Marmon Wasp  
Mercer Type 35 R Raceabout  
Rolls-Royce 40/50 HP Silver Ghost  
"London-to-Edinburgh" Tourer  
Stutz Model A Bear Cat  
Bugatti Type 18  
Mercedes Grand Prix Race Car

#### 1920s

Alfa Romeo G1 Spider Corsa  
Bugatti Type 35  
Mercedes-Benz SSK  
Bentley 4½-liter Supercharged Single-seater  
Bentley 4½-liter Supercharged Team Car Tourer

#### 1930s

Bugatti Type 41 Royale Binder Coupé de Ville  
Alfa Romeo 8C 2300 Monza  
Duesenberg Model SJ Weymann "Fishtail" Speedster  
Auburn Twelve Custom Speedster  
Alfa Romeo Tipo 8 P3  
Mercedes-Benz W 25  
Duesenberg Model SJ Convertible Coupe by Walker-LaGrande  
Rolls-Royce Phantom I Jonckheere Coupé  
Lagonda LG45R Rapide  
Bugatti Type 57G "Tank"  
Bugatti Type 57SC Atlantic

Talbot-Lago T150-C SS "Goutte d'Eau" by Figoni et Falaschi  
Delahaye 135 Competition Court Torpedo Roadster by Figoni et Falaschi  
Mercedes-Benz 540 K Spezial-Roadster  
BMW 328 Mille Miglia "Bügelalte"  
Alfa Romeo 8C 2900B MM Spider  
Delahaye Type 165  
Alfa Romeo 8C 2900B Lungo Spider  
Porsche Type 64

#### 1950s

Ferrari 340 America Barchetta  
Cunningham C-4R Roadster  
Ferrari 250 Europa  
Jaguar C-Type Works Lightweight  
Bentley R-Type Continental  
Fiat 8V Supersonic  
Mercedes-Benz W 196 R Streamliner  
Mercedes-Benz W 196 R  
Mercedes-Benz 300 SLR "Uhlenhaut Coupé"  
Mercedes-Benz 300 SL Alloy Gullwing Coupé  
Porsche 550 Spyder  
Jaguar D-Type  
Ferrari 290 MM  
Maserati 450S Prototype  
Maserati A6G/2000 Berlinetta Zagato  
Aston Martin DBR1  
Jaguar XK-SS  
Ferrari 335 S  
Ferrari 250 Testa Rossa





BMW 507 Series II  
Ferrari 410 Superamerica Series III  
Ferrari 250 GT LWB California Spider Competizione

1960s  
Ferrari 250 GT SWB Alloy Berlinetta Competizione  
Maserati Tipo 61 "Birdcage"  
Aston Martin DB4 GT Zagato  
Ferrari 250 GTO  
Shelby 260 Cobra  
Jaguar E-Type Lightweight Low Drag Coupé  
Aston Martin DP215  
Mercedes-Benz 300 SL Roadster  
Porsche 904/6 Carrera GTS  
Ferrari 250 LM  
Shelby Cobra Daytona Coupe  
Ferrari 275 GTB/C Speciale  
Aston Martin DB5 Convertible  
Shelby Mustang GT350 Paxton Prototype  
Shelby 427 Cobra S/C  
Jaguar XJ13  
Ferrari 365 P Berlinetta Speciale  
Ford GT40 Mark II  
Ferrari 330 P4  
Ferrari 275 GTS/4 NART Spider  
Alfa Romeo 33 Stradale  
Chevrolet Corvette Sting Ray L88 Coupe  
Chevrolet Camaro ZL1 COPO  
Ferrari 365 GTB/4 Competizione Prototype

1970-90s  
Porsche 917K  
Plymouth Hemi Barracuda  
Lamborghini Miura P400 SVJ  
Lamborghini Countach LP 400 "Periscopio"  
Ferrari 288 GTO  
Porsche 959 Sport  
Porsche 911 Carrera RS 3.8  
Ferrari F40 LM  
McLaren F1 LM  
Porsche 911 GT1 Evo  
Mercedes-Benz AMG CLK GTR

2000s  
Ferrari Enzo Ferrari  
Porsche Carrera GT  
Maserati MC12  
Aston Martin One-77  
Bugatti Veyron 16.4 Grand Sport Vitesse "Le Ciel Californien"  
Porsche 918 Spyder Weissach Package  
McLaren P1 LM  
Lamborghini Centenario Roadster  
Ferrari LaFerrari Aperta  
Bugatti Divo  
Aston Martin Valkyrie  
McLaren Speedtail





Settling for nothing less than the very best of the best, and presenting each model with stunning imagery taken by the world's leading car photographers alongside rare archival treasures.



Ferrari 250 Europa,  
1953.





**XL**

# **ULTIMATE COLLECTOR CARS**

Charlotte & Peter Fiehl

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First printing of 10,000 numbered copies

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HELMUT NEWTON  
The BABY SUMO Edition





1976 Studio  
photographed  
by Helmut Newton

The Making of  
Helmut Newton's

SUMO



N° No. Fax 00 49 221 2580163

*La Figueire*

(3 PAGES)

\*\*\* NN 9.5.1999

①

My dear Benoit,  
It was important that I talked to  
you on the phone today. Es hat  
mich sehr erleichtert. I feel  
lately that the *Sumo* book has  
become my slavemaster, a  
stone around my neck and it  
should be a joy. I me & I have  
worked on many books, though  
never a project as ambitious as  
this one. I have always enjoyed  
my work and loved it, this is  
the first time that I am suf-  
fering a depression and I must  
do something about it. These are  
the worries I must talk to  
you about and clear the air.  
1.) The foremost is the signing!





Helmut Newton signing the pages which were subsequently bound into SUMO. Monte Carlo, 1999. Photo by Alice Springs

Over a period of two years, Helmut Newton and Benedikt Taschen exchanged letters, faxes, and phone calls to define details of the SUMO production. At some point, not amused by the prospect of having to sign the entire print run of 10,000 copies, Newton tried to wrestle out of the agreement, suggesting to “maybe sign a few dozen” printing sheets.



La Figuière

\*\*\* NN

You surely have not yet announced it officially. After all, the first presentation will be in Basel. So let's not mention this in any way. No. 2 is the sudden realization that either I or myself will have to stand next to the machines to check the final printing. This came as a great shock to us both. We haven't done this for 20 years and in those 20 years we have published a great number of books + catalogues, in most cases excellently executed. Supervising the final printing is a really tiring and should not be necessary any

La Figuière

③

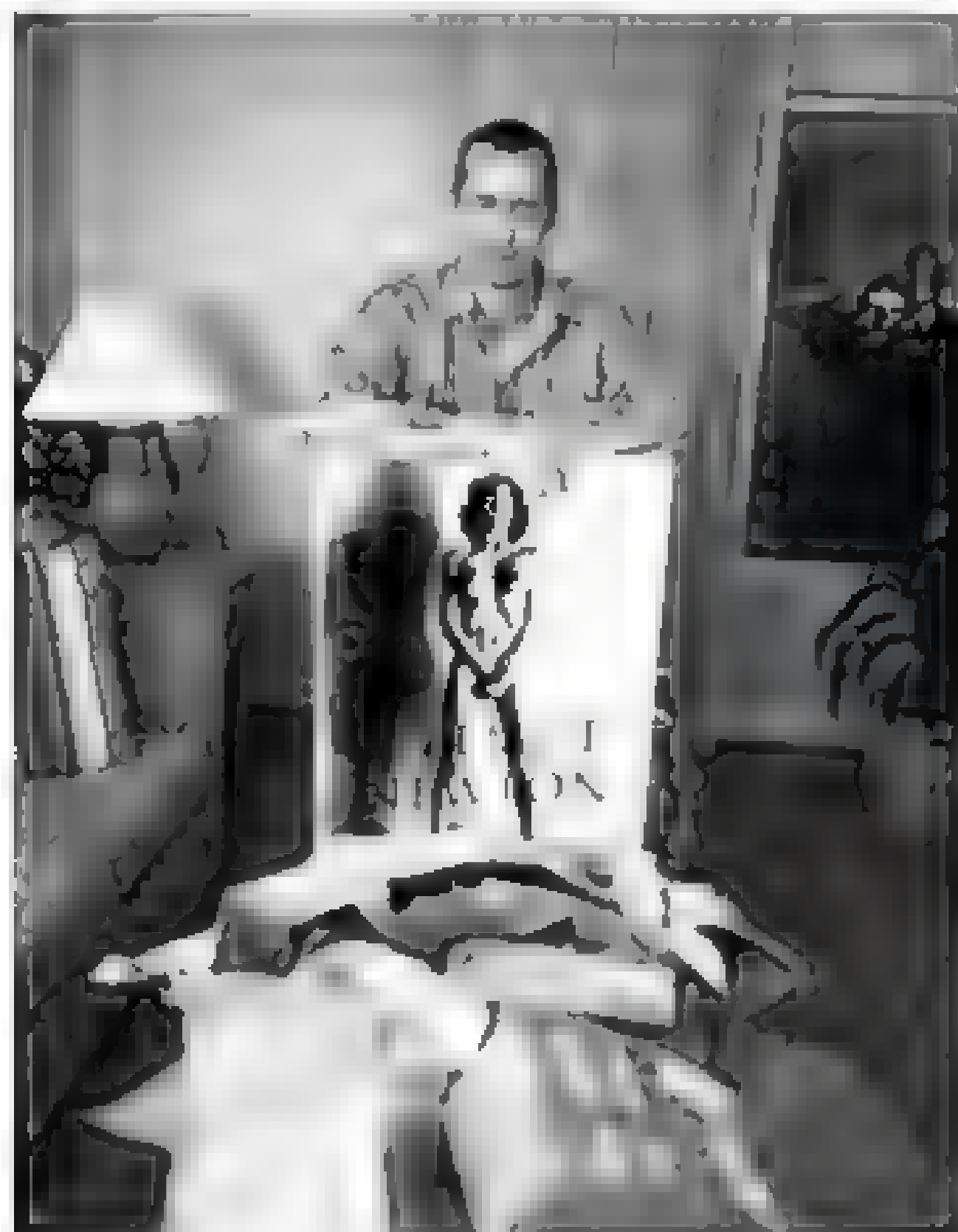
more. From my past exhibitions I can show you many posters, same size as the Sumo, and they are perfectly printed without my supervision. But so was your invitation. It looks great. Let's find a way to get over this hurdle! No. 3: I am really good at press conferences and interviews. But as I said to you the other day, it's a very tiring business and I will not overdo it. Consequently, I will do this sparingly and also avoid long plane travel. There it is, once I am released of these worries I can have fun with the Sumo, as we all want to. I will be here until the morning of June 2nd. Warmest regards, Ben + Helmut

Benedikt Taschen with the handmade dummy of SJMO when first presenting his idea of producing a gigantic book to stunned Helmut and June Newton in his

suite at the Sunset Marquis Hotel, Hollywood, 1997. Photo by Helmut Newton.

Helmut Newton, Benedikt Taschen and auctioneer Simon de Pury after the auction of SUMO copy number one, signed by over 100 celebrities portrayed in

the book. At 620,000 deutschmarks it made the world record price for a book published in the 20th century. Ber in 2000. Photo by Alice Springs





**Taschen, Benedikt**

An:

Taschen, Benedikt

cher maître,  
dear helmut,

sorry for not coming back to yr recent fax earlier. i wanted to type it instead of handwriting because i thought you could read it easier

proofs

-----

i was really relieved and very happy after my short visit to monte carlo. our production department now knows what we have to do and i do know as well. so every new proof will go through my hands (and eyes) and needs my ok. to make sure you are happy as well with the next set of proofs i suggest you have to ok them again. either me or horst could come to see you with the new proofs maybe some day next week. when you feel confident with the next delivery you should decide whether you want to continue checking the rest of the proofs, or whether you want to see just some more critical & complicated prints or maybe nothing more

printing

-----

we will make test-printing for several sheets (that means not the whole print-run) next week. this is made for you and us to see how it looks in general and particularly with the varnish as well. if you like, even if you don't have to come to the printer in person. if you don't like it, we try again. if you like it there after your personal appearance at the printing plant is not necessary as well

press conference in basel

-----

we do like you said. we will book up to maximum 4 personal interviews upon request with you. the rest is for the press-conference on thursday at noon. i think this is done in 1 hour.  
ca va bien avec vous?

signing

-----

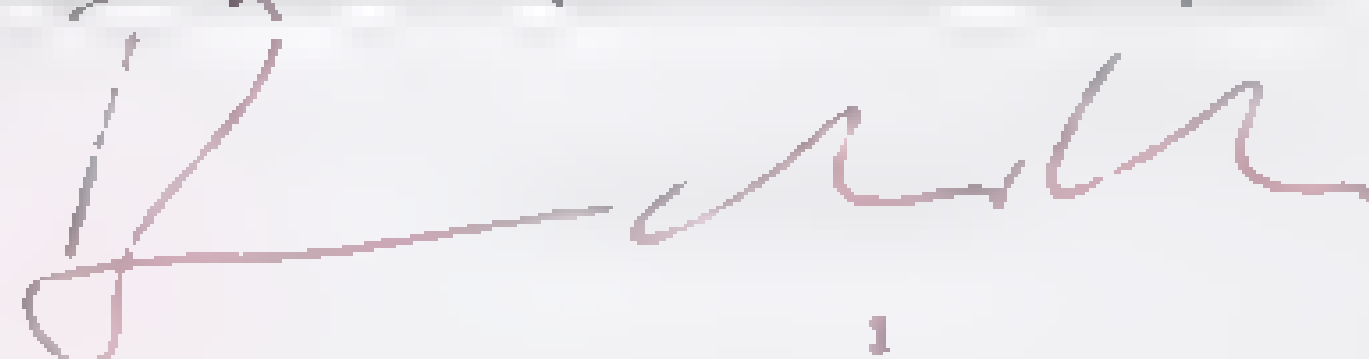
we choose paper this week and make suggestions next week for you. you will have up to 9 (nine) months to finish the signing. that means 270 days or less than 40 per day. or you sign i.e. 400 on one day (takes 45 minutes) and take 9 days holidays after. or we are happy to make you whatever kind of arrangements for einen anregenden sign-kurzurlaub in a place wherever you and june would feel comfortable. please, please believe me. it sounds a terrible (may be) but it will be done very smooth. beside this i am happy to assist you as suggested in cologne. i really NEED to have them signed because it makes just a significant difference to the customers all over the world. just remember that already in a quiet corner of a not special restaurant in cologne two people came to ask you for an autograph

dear helmut, the layout as finished from june is looking terrific. it will be the coolest fotobook ever published. and it won't be a burden/mühsal for you anymore. stattdessen ein QUELL stand ger FREUDE, einem FULLHORN gleich. but it will be a mühsal for generations of photographers who have to live with this. so i feel sorry for them.

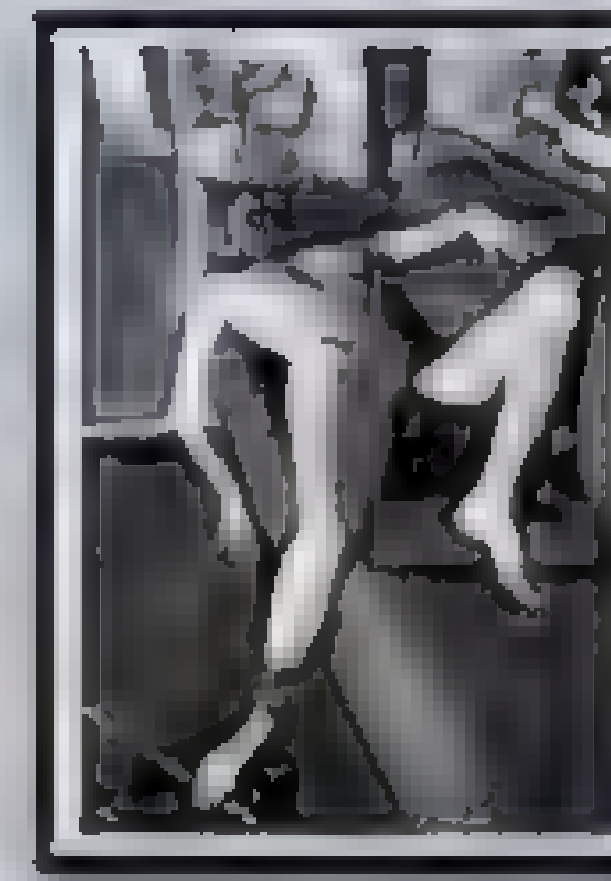
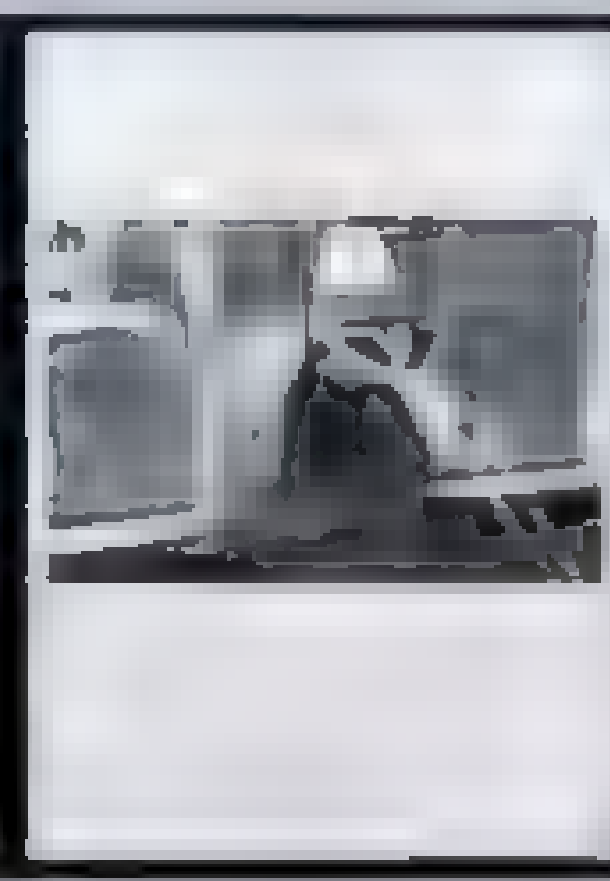
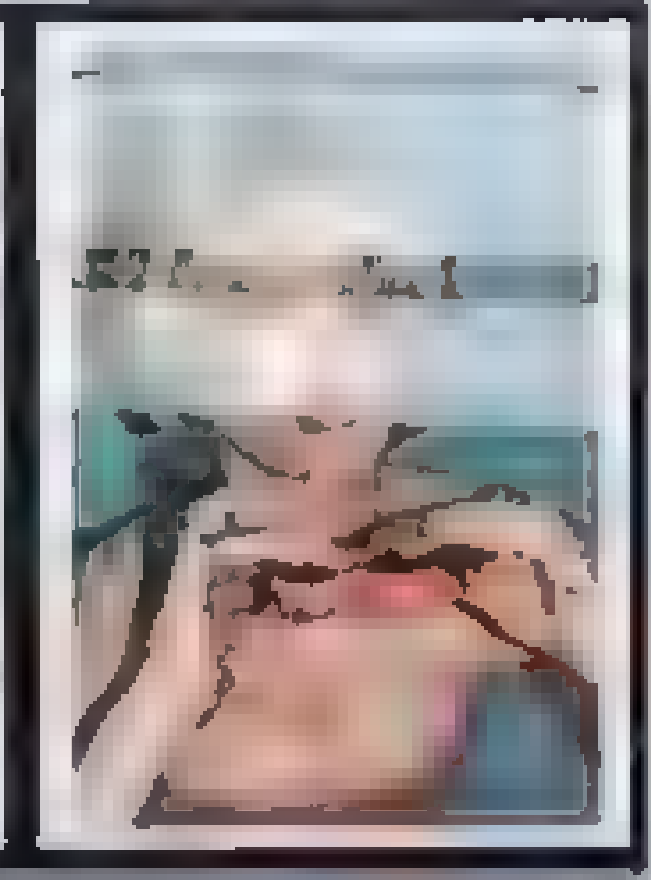
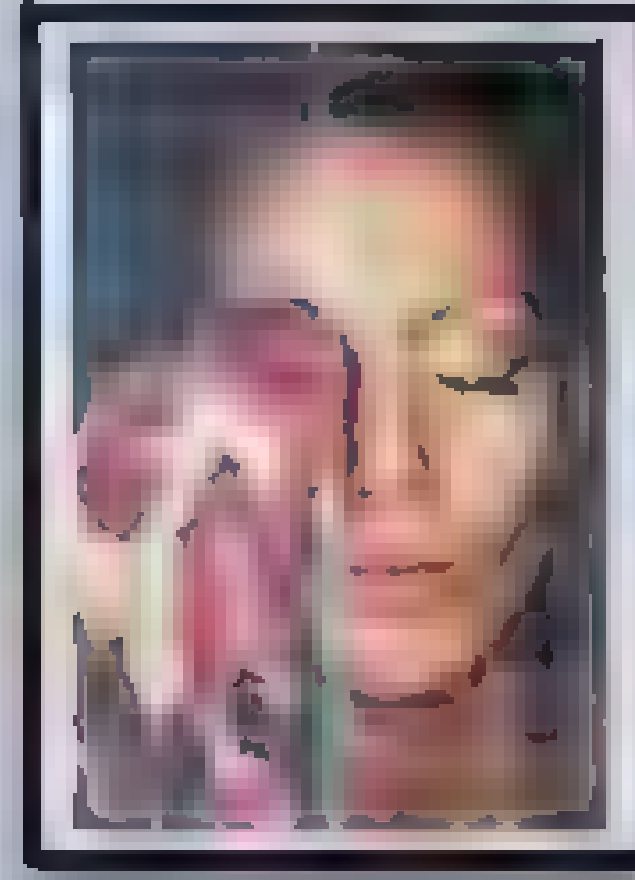
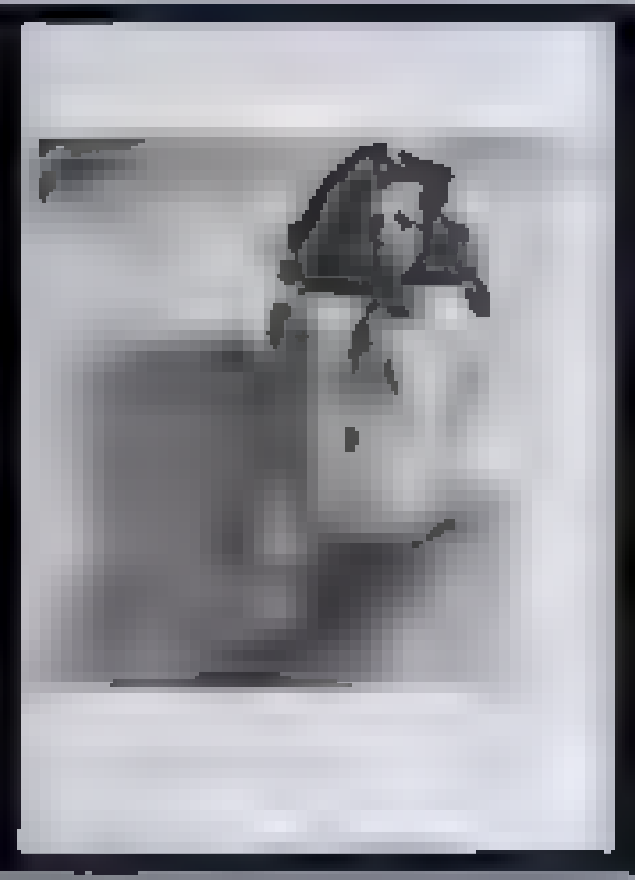
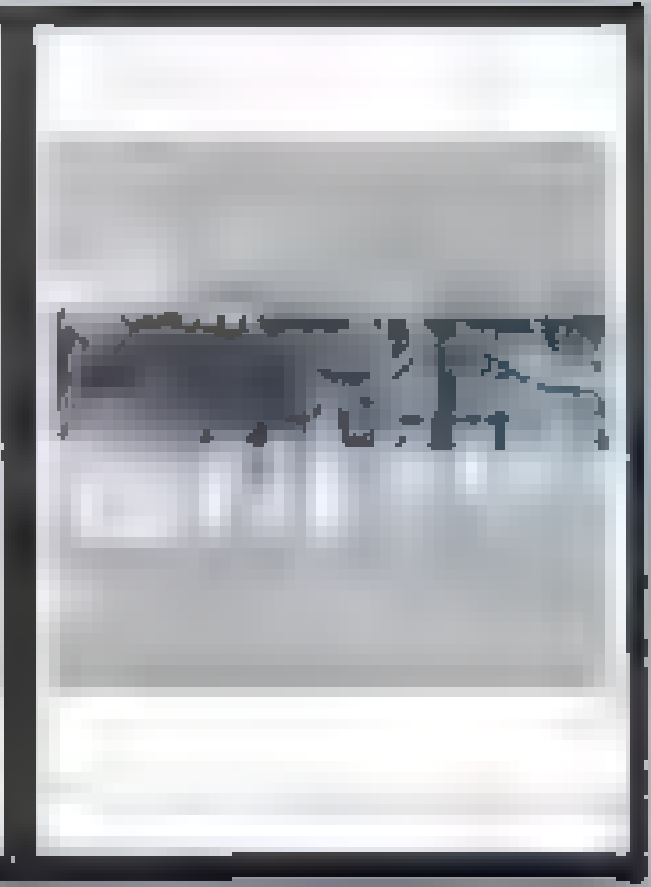
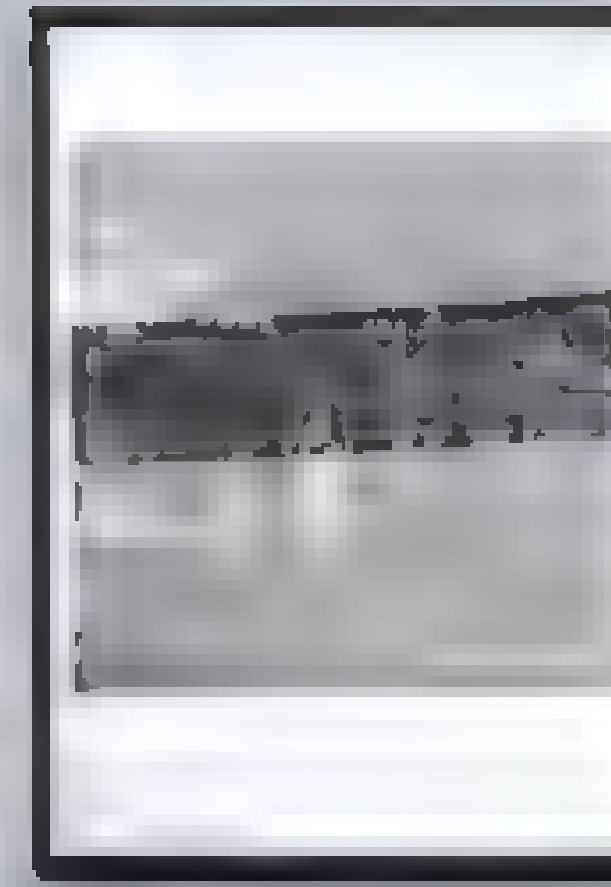
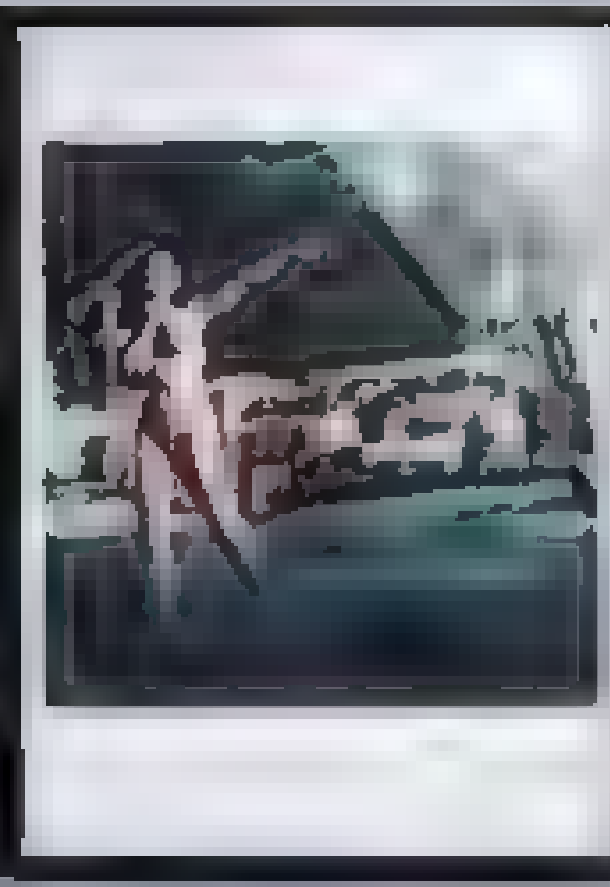
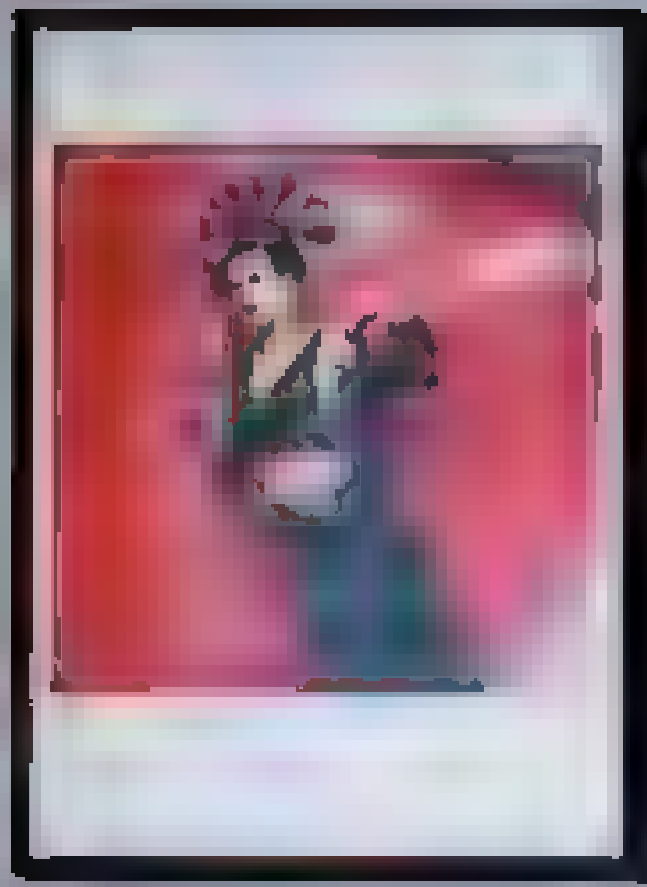
please give a kiss to june from me, i appreciate so much what she did for the RUHM of the SUMO already (beside this, as i told you, i think we have something june will like for her immense and intense work on this book).

have a nice evening and please say hello to ralph whom we missed in paris

as always ihr benedikt







**At 620,000 Deutschmarks SUMO made  
the world record price for a book  
published in the 20th century**





“That book was an *outrageous*  
idea—totally crazy!”

Helmut Newton

Exhibition view from  
*Helmut Newton SUMO*  
at the Helmut Newton  
Foundation, Berlin,  
2009; Photo by Gerhard  
Kassner



# SUMO: A Landmark Revisited

by Philippe Garner

HELMUT ALWAYS DEMONSTRATED a healthy disdain for easy or predictable solutions. SUMO—a bold and, certainly within the traditions of photography, an unprecedented publishing venture—was an irresistible project. The idea of a spectacular compendium of images, reproduced to exceptional page size and to state-of-the-art origination and printing standards, emerged from an open, exploratory dialogue between photographer and publisher. Helmut liked to probe possibilities, ever eager to rethink the ways in which he could develop and extend the all-important interface between his work and his audience. The magazine page had been the constant on which he had built his career; from the mid-1970s, books and exhibitions offered further opportunities, allowing him to exploit more extended picture sequences and significant changes of print scale. Here, with the physically commanding SUMO, weighing in—boxed and shrink-wrapped—at 35.4 kilos, Helmut created, at the close of the 20th century, a landmark book that would stand head and shoulders above anything that had been attempted conceptually or technically before. SUMO, complete with its bespoke lectern, set an ambitious new standard—a book with the dimension of a private exhibition.

SUMO might also be interpreted as a triumph of another order, with a very particular political and cultural significance that made it a singularly emotive and gratifying achievement. For here was a forceful statement, implicit rather than baldly stated—and all the stronger for that—confirming the authority of an unusually gifted individual's perspective and emphatically marking his determination to engage an audience on his terms—in short, a statement about freedom of expression.

Helmut ranks among the foremost figurative artists of his era. A social commentator of exceptional insight, his was a distinct and surprising sensibility—perverse, with a sharp and insistent curiosity, perfectly leavened by wry humour. Helmut's talent was uniquely personal and he had the ability to turn into a valuable creative resource everything that he experienced, including the turmoil of those formative years in which brutal and traumatic political realities disrupted all that had been agreeable and stable in his life. An at-first reluctant exile, he adapted imaginatively to his itinerant destiny. Helmut developed a finely calibrated sensitivity to the atmosphere of place and to everything he observed—notably to the subtleties of social codes and rituals and to the visual language of seduction and of style. He took inspiration from his nostalgic fondness for the evocative symbols of old Europe, the Europe of his youth; and he embraced with fascination the vulgar New Babylons of the U.S., particularly Los Angeles. As he matured, he learned to use that matchless eye and twisted perception to create a body of work that is to its age as significant a document as are, for instance, the satirical caricatures of William Hogarth to the excesses of 18th-century Britain, the drawings of Honoré Daumier to the social nuances of French life in the mid-19th century or the savage visual dissections of George Grosz to the decadence of that very Berlin into which Helmut was born.



*Karl Lagerfeld  
Paris 1992*

*Rue Aubriot,  
Yves Saint Laurent,  
French Vogue,  
Paris 1975*









*Villa d'Este,  
Lake Como,  
Italy 1975*











To the question:  
“*What people do you  
like to photograph?*”  
my answer is: “*Those  
I love, those I admire  
and those I hate.*”

Helmut Newton



Helmut truly found his form once he settled in Paris. There, he defined for himself a creative role within a chic high Bohemia, the milieu of interlinked friends and professional associates in the worlds of fashion, the media and the arts that was the stimulating crucible for his work. In his rue Aubriot studio in the 1970s, he stored his Kodachrome transparencies in small cabinets labelled “Fashion”, “Erotic subjects” and “Portraits mondains”; but of course his genius was to wilfully blur these distinctions, building a multilayered social portrait in which subtle allusions and telling undercurrents lent every picture intrigue and reverberation.

Helmut travelled widely, but always carried with him the precious and poignant memories of his native Germany; and these feelings drew him back with increasing regularity to the country and culture that had shaped him. There was an irresistible logic in the fact that the four issues of *Helmut Newton's Illustrated* that he produced between 1985 and 1995 should take their inspiration from then-new photo-illustrated journals that had inspired him in the 1930s. Germany could boast a long and significant tradition in the story of publishing, since the flowering of printing in the pioneering era of Johannes Gutenberg; and Helmut had, at first hand, witnessed its tragic corollary with the repression and the book burning of the Nazis. This observation calls to mind Helmut's cool-headed response some years ago to the report that a lecture he had been invited to deliver to a university audience would be disrupted by a group of students planning to throw raw meat at this speaker, whose work they were only prepared to perceive through the prism of their own rigid prejudices. Helmut's judicious opening remarks situated him immediately as one who was lucky to have escaped the increasingly vicious purges of the late 1930s and who had surely earned the right to freedom of artistic expression—and the right, as a working photographer, to challenge and to provoke. The student anger was defused and by the end of his talk all were ready to offer up their resounding applause for an artist with the courage and tenacity to pursue his creative instinct to the full and who, through his witty, sophisticated and confrontational images, was determined to throw down the gauntlet against the mediocre, the safe and the superficial.

SUMO, appropriately published in Germany, has made its memorable statement as a piece of photo-book history.

*Elizabeth Taylor,*  
*Vanity Fair*  
Los Angeles 1989

*Debra Winger,*  
Los Angeles 1983



# Reach for the Essential





*How did you meet Benedikt? How did your collaboration with TASCHEN start?*

I can't remember how or when I met Benedikt Taschen, because the meeting seems anecdotal and meaningless compared to the person. Before everything, that person was an extraordinary voice, a voice that raised the dead, a voice from beyond the grave, a voice that made women from all continents fall. The dream voice. A voice so deep that sometimes we couldn't hear, as there was only bass and infrabass.

I didn't want to make books. Actually, it's been 12 years since our last book—it's my fault I am unable to finish the one in progress, which shows my degree of urgency. I used to find coffee table books—these big, heavy, expensive art books—quite anti-democratic. For me, they were social representations that no one really browsed through, only displayed to show we have wealth, culture, and a sturdy coffee table (well designed by a famous creator) that can support them.

When I discovered by chance TASCHEN Editions, I also discovered that their prices were exactly in line with my work on democratic design. I thought that with these prices, TASCHEN books were actually like TV at that time: going everywhere, reaching everyone, with no social discrimination. That is the reason why, on the day we met, I signed with him. He still is the only one I have signed with.

It must be said that Benedikt is an incredibly special person and an incredibly loyal friend. When you're friends with Benedikt, it's for life. What I like about Benedikt is that he is a man of very few words. He listens. Each "non-answer" is a deep acquiescence: not out of courtesy or disinterest, he simply agrees. And we always agree.

*What was the inspiration / impulse for the SUMO bookstand?*

I don't precisely remember the inspiration that reigned over the creation of the SUMO bookstand. But when I see it now, I understand that I wanted to create a useful object that would show an extremely intelligent foldable structure. That, I didn't design; I am not that clever. It is a structure that already existed among ancient Egyptians. It is without doubt the most intelligent foldable structure ever made. I was not interested in creating a beautiful object, but in showing this intelligence.

*What was the design process?*

The design process is always the same: reach for the essential with the minimum of energy, the minimum of matter, and try to prove more than the simple function of the object.

*How did you approach the BABY SUMO edition?*

I can only like the new BABY SUMO because it connects with my obsession with democratic design, democratic production: being smaller, I suppose, it will cost less. All that is beautiful and less expensive is a mark of respect to people who don't want to or can't spend their money on an object that is great yet secondary to survival.

*Besides your very own book and the design of the bookstand, you created the architecture for the first TASCHEN stores (Paris 2000, Miami, Beverly Hills, New York, London...). The first store, in Paris, took a radical new approach to presenting books; what was your idea?*

My idea was extremely simple: TASCHEN books are not expensive but accessible to all, from all social classes. Thus, paradoxically, I wanted the time of purchase to feel like a privileged, exceptional moment. I wanted the boutiques to be artistic, even luxurious. I couldn't stand the idea of selling these wonderful books on plywood panels. I wanted to subconsciously give an added value to the purchase of these books, especially since they are almost always gifts.

*How do you describe the collaboration with Benedikt?*

My collaboration with B is that of old friends. Even if we don't see each other often, we have always shared the same thought form: the best for everyone with a touch of folly, excess, poetry, fantasy and above all an enormous and permanent laughter. When B laughs, which happens rarely but deeply, window glass splinters and foundations tremble.

*Your book with TASCHEN was a huge success. What did it mean to you? Did the book reveal / illustrate anything new about your work?*

I didn't know my book with TASCHEN was an important success. I am very happy about it because I spend 10 hours per day creating Christmas gifts for everyone, and I am pleased when gifts are appreciated.

My books are not meant to show how handsome I am (that would be a failure); to show how talented I am (that would also be a failure); to show how genius I am (that, I am definitely not). They are meant to show that the sky isn't the limit; that imagination is the greatest power; that we have the duty to invent always with the highest vision, rigor, and honesty; that everyone can do it, as creativity isn't genetic or of divine order but it is a will, a choice of life: to dedicate one's life, to only exist to the benefit of the dream.

*What does TASCHEN mean to you? What does TASCHEN stand for?*

TASCHEN is a fantastic educational tool. Almost everyone can have access to almost every existing form of culture. With such editorial quality, TASCHEN should be reimbursed by the Social Security.

*What's your favorite TASCHEN book?*

All of them, as each complements the others. Each book gives a facet of humanity, so they're all interesting to me.

Philippe Starck working on the design of the stainless steel SUMO table in his studio, Paris, 1998



**BABY SUMO**, the ultimate collectible: Published in a limited edition of 10,000 numbered copies, it is exactly half the size of the famous 1999 original. Created on the occasion of Helmut Newton's 100th birthday and TASCHEN's 40th anniversary.

HELMUT NEWTON

BABY SUMO

Edited and revised by June Newton

Edition of 10,000 numbered copies

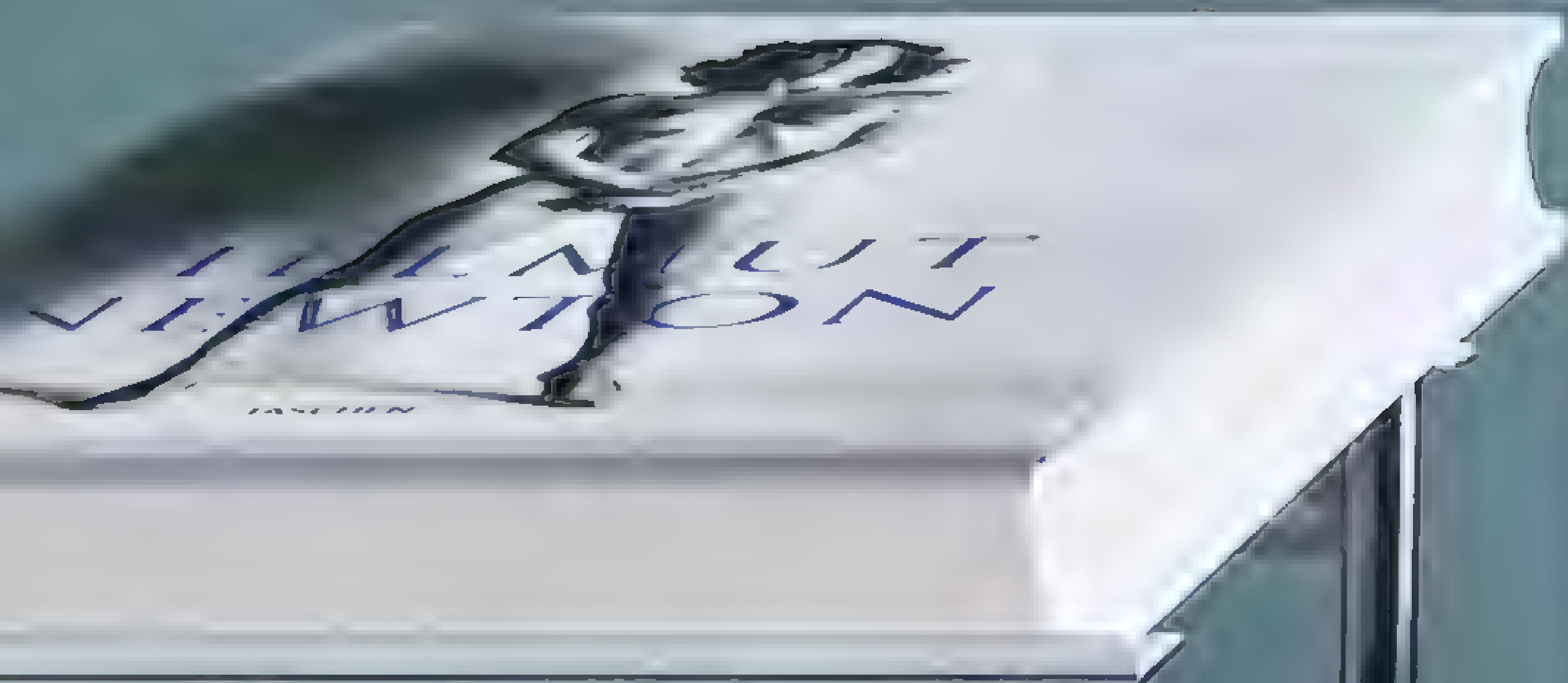
74 cm (29.2 in.) (height of book on stand)

464 pages € / £ 1,000

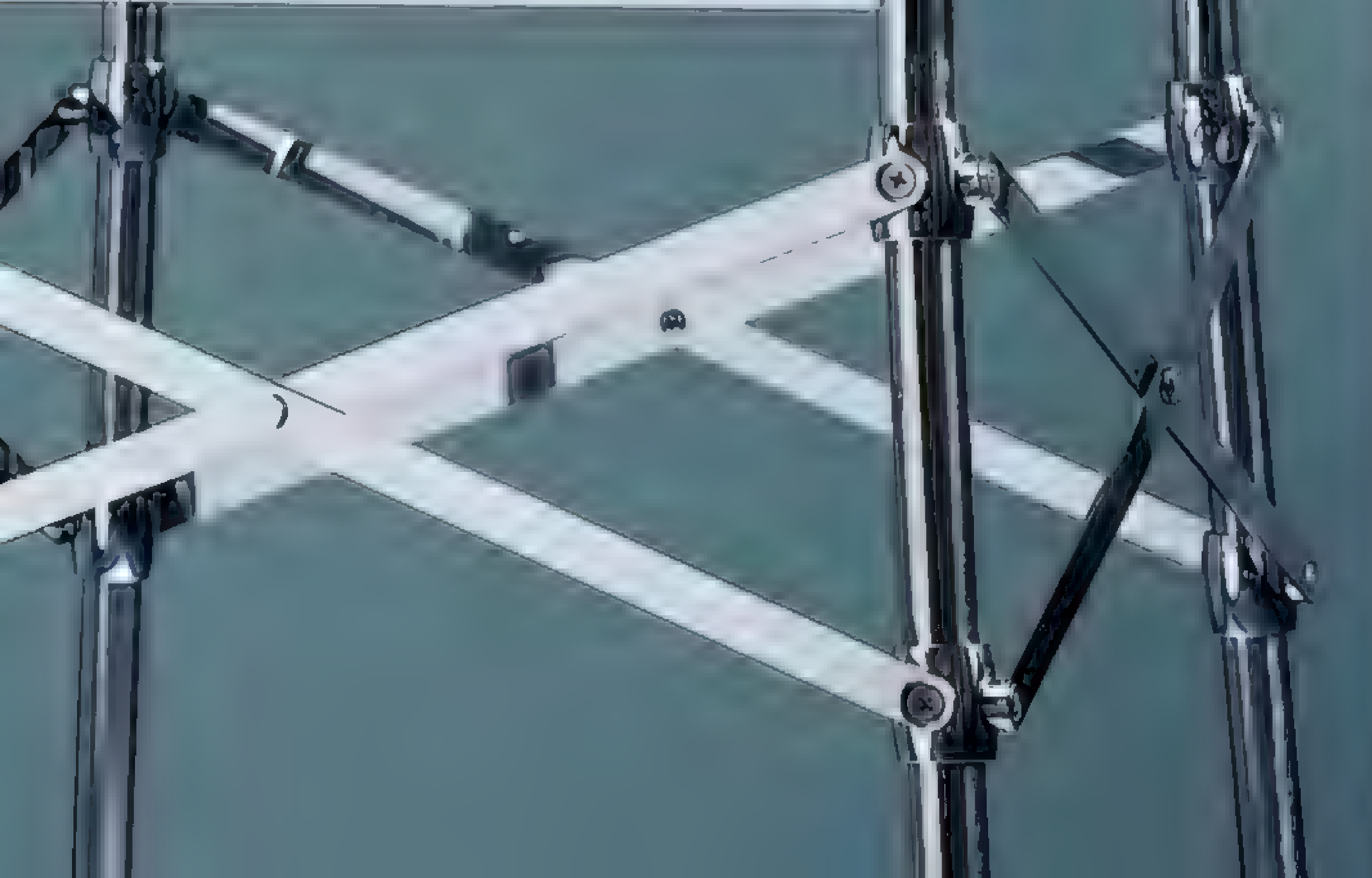
BABY SUMO comes with a bookstand designed by Philippe Starck, including a pedestal and a booklet documenting the making of this legendary publication.







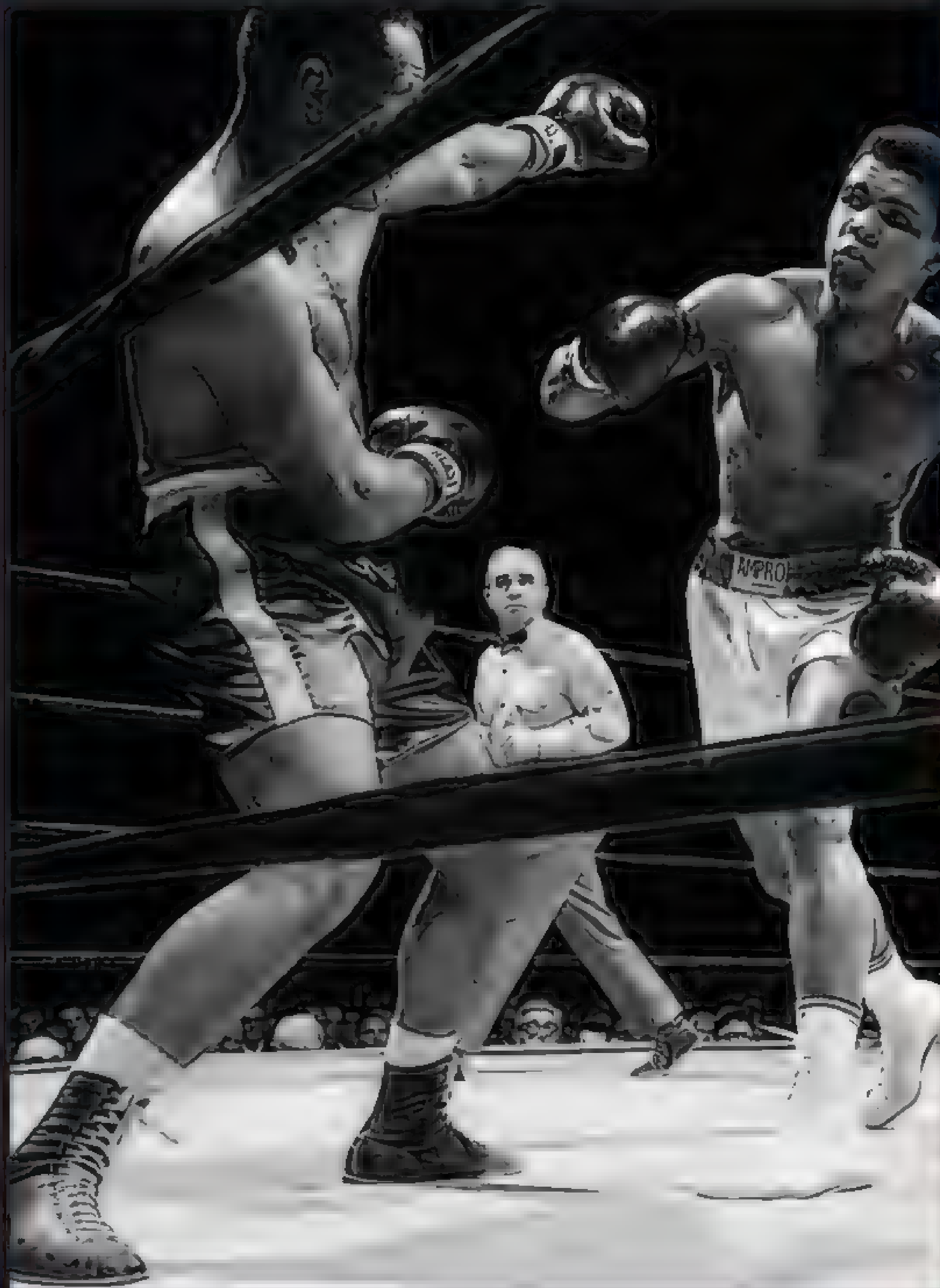
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NEIL LEIFER

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**XL**

LEIFER, BOXING.

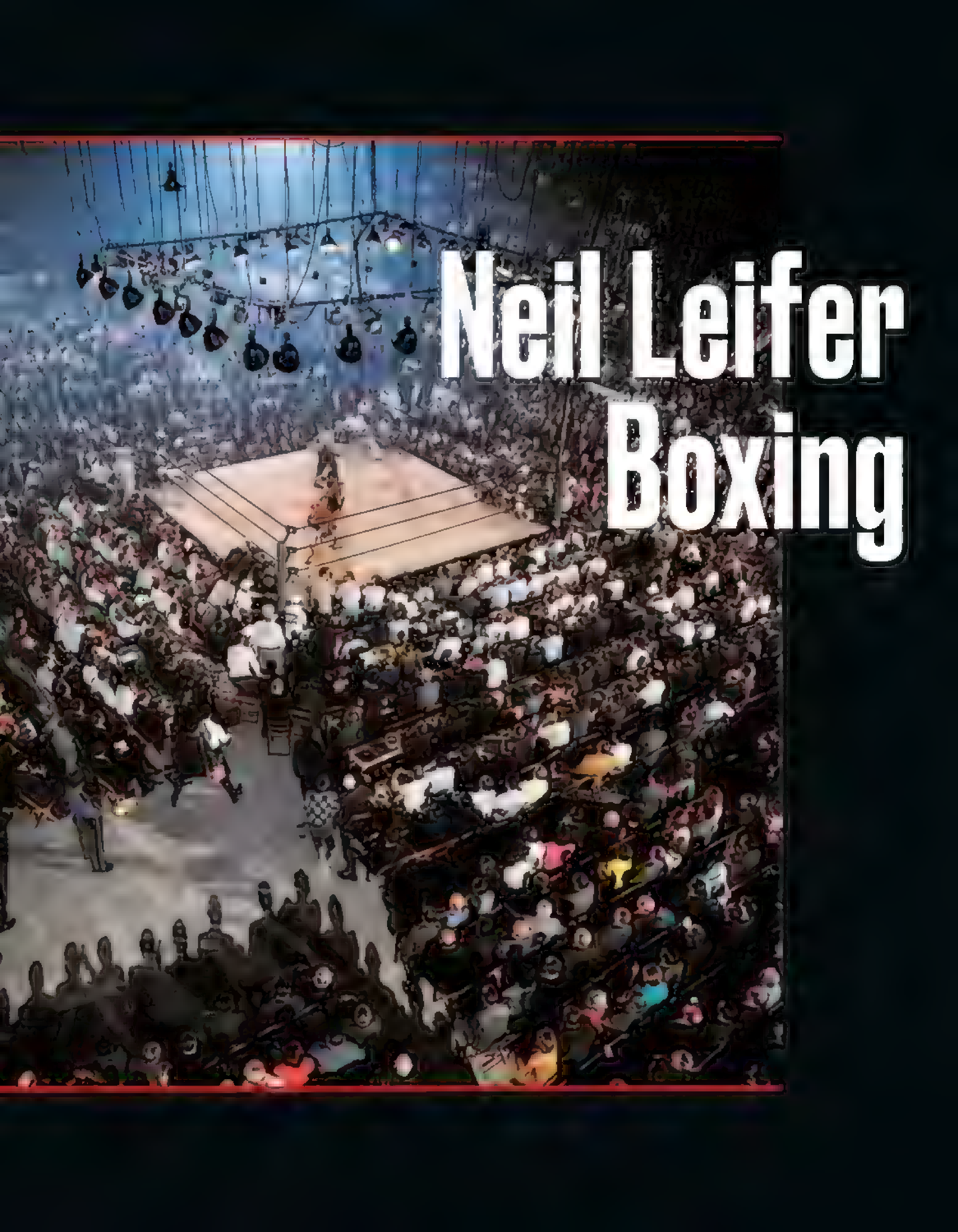
60 YEARS OF FIGHTS AND FIGHTERS

Hardcover in slipcase

Collector's Edition of 1,000 numbered copies,  
signed by Neil Leifer

424 pages € / £ 800



A high-angle photograph of a boxing ring in a packed arena. The ring is a square platform with a wooden floor, surrounded by a dense crowd of spectators. Above the ring, several strings of small, round lights hang from the ceiling, creating a festive atmosphere. The title "Neil Leifer Boxing" is overlaid on the right side of the image in a large, white, bold font.

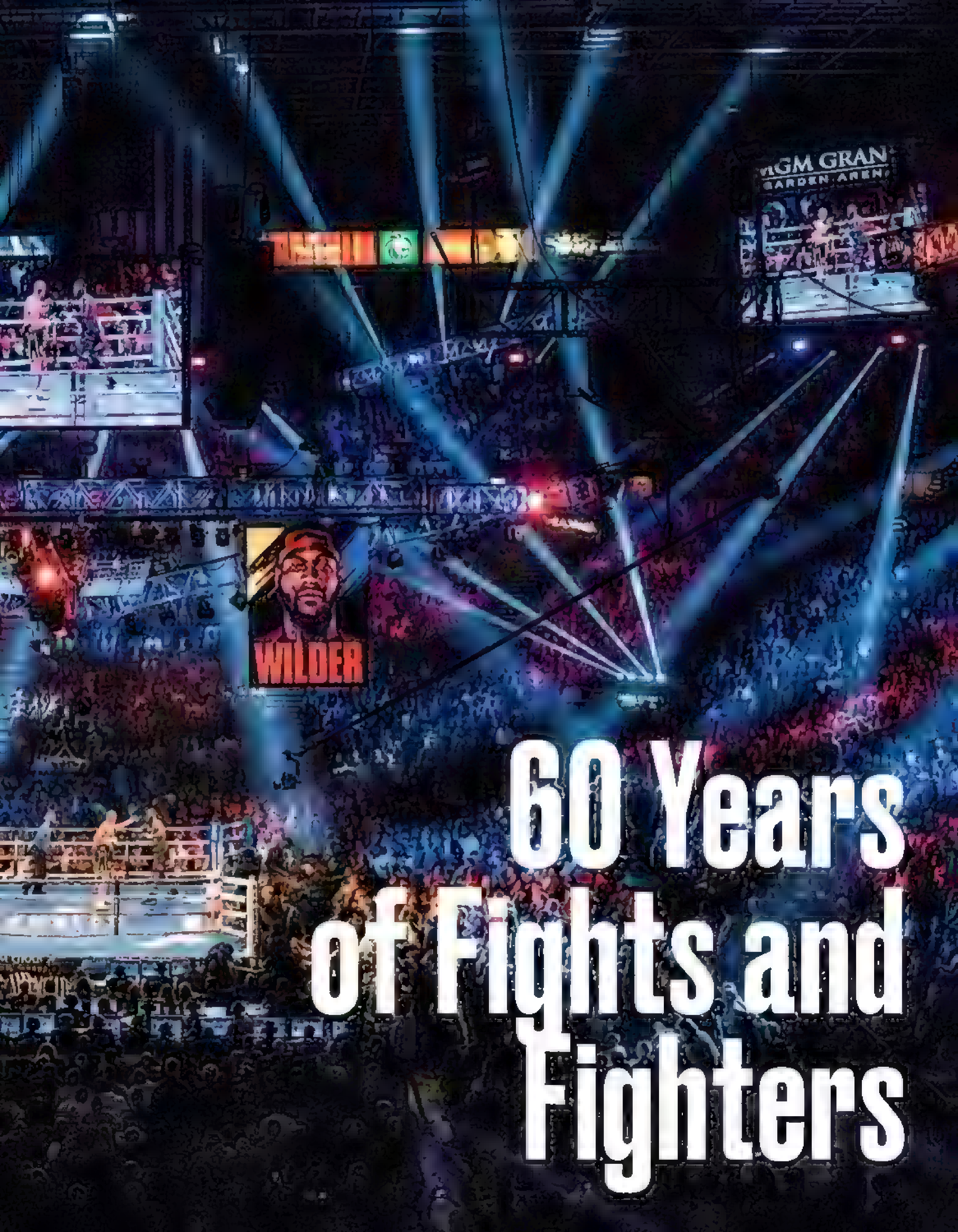
# Neil Leifer Boxing





Tyson Fury vs.  
Deontay Wilder II  
MGM Grand,  
Las Vegas, 2020.





# 60 Years of Fights and Fighters



Neil Leifer has shot almost every important boxing match for the last 60 years, from the first Patterson-Johansson fight in 1959 right through to the 2020 Wilder-Fury rematch.





Dick Tiger vs. Roger Rouse: Las Vegas Convention Center, 1962.

Mike Tyson vs. Trevor Berbick: Las Vegas Hilton, 1986.



NEIL LEIFER TOOK his first important boxing photo from a five-dollar seat at Yankee Stadium. The year was 1959 and Leifer, aged 16, captured Floyd Patterson versus Ingemar Johansson in the ring in the center of the stadium, dramatically floodlit and surrounded by mesmerized crowds. The picture was granular, shot from a distance with a \$75 Yashica-Mat, "a poor man's Rolleiflex," but it had the unmistakable Leifer touch—powerful, nuanced, and adept at finding openings others would never see.

From that shot on, Leifer was in love with photographing boxing. One year later, he covered the Patterson-Johansson rematch, where Floyd Patterson regained the title. In 1961, as a credentialed shooter for *Sports Illustrated* working alongside idols Hy Peskin and John Zimmerman, he shot their Miami Rubber Match—and one of his photographs was featured as the magazine's cover. By the age of 25, he had created the most enduring images of Muhammad Ali, setting the spectacular tone for both his and Ali's careers. His 1965 and 1966 photographs of a triumphant Ali standing over Sonny Liston and a bird's-eye view of a knocked-out Cleveland Williams are considered two of the greatest sports photographs of all time.

The indubitable champion of the boxing photography genre, Leifer has since shot almost every important fight of the last 60 years. He was ringside at the "Rumble in the Jungle," the "Thrilla in Manila," and "The Clash on the Dunes." He saw the first matchup between Joe Frazier and Ali, both undefeated heavyweight champions, and Floyd Mayweather raining dollar bills on Conor McGregor at the press tour for their 2017 fight. Nobody has seen the sport and its spectacle through more revealing eyes, from black-and-white images of the old Madison Square Garden to pay-per-view Las Vegas pyrotechnics. In 2014, Leifer became the only photographer ever to be inducted into the International Boxing Hall of Fame.

With hundreds of his finest photographs, an introduction assembled from the best boxing columns of the era by famed journalist Gay Talese, and incisive captions from sports writer Gabriel Schechter, detailing the pageantry, personalities, and action inside the ring, *Leifer, Boxing. 60 Years of Fights and Fighters* is the culmination of Leifer's unprecedented achievement, his lasting legacy to the sport he loves.



Neil Leifer (left) with  
Muhammad Ali at *LIFE*  
magazine's New York  
studio, 1966.





# Neil Leifer



AL INVENTIST E F O FLE CLITCH SH EFFL 1

Exhibition 1990  
New York City, NY  
Silver Screen 31.5 x 45 cm  
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finding openings others would never see:  
the unmistakable Leifer touch!





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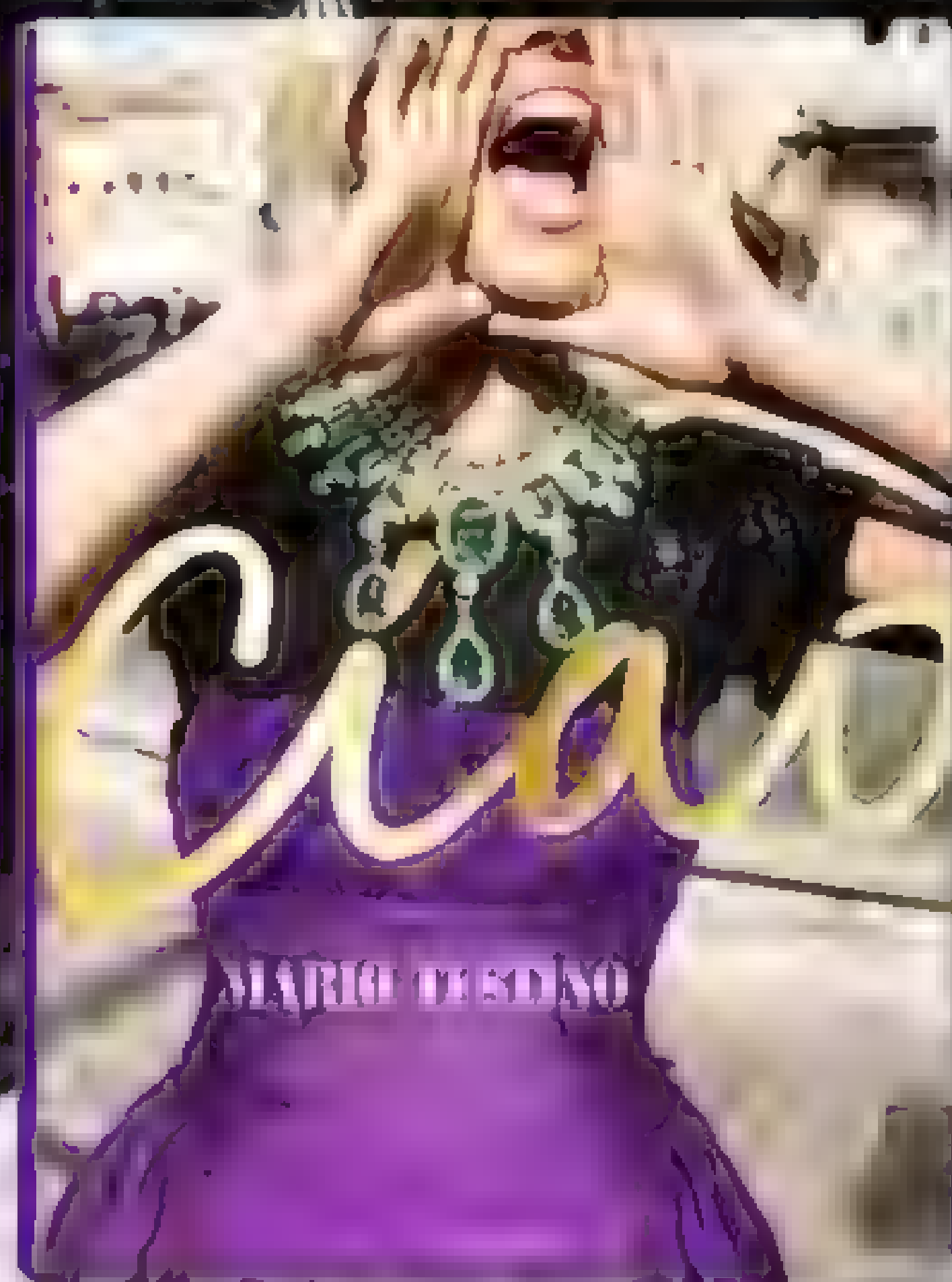
...Ciao!  
...grapher's love letter to Italy

# ode to Italy

Napoli, 1997



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This is Italy: by the sea and  
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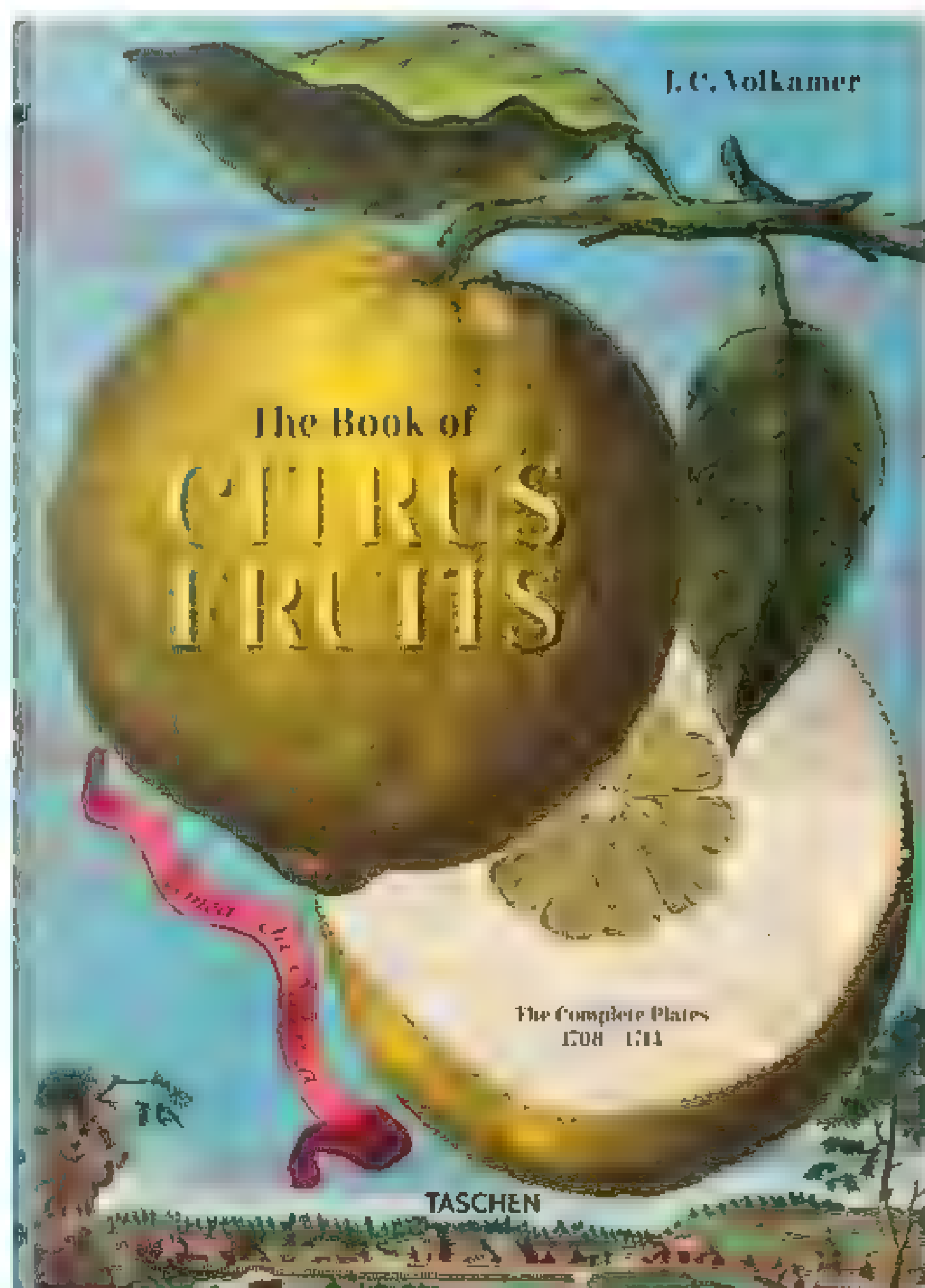




J. C. VOLKAMER *Citrus Fruits*

An 18th-century ode to the citrus fruit

# Celestial Citrus



HAVE YOU EVER thought of citrus fruits as celestial bodies, angelically suspended in the sky? Perhaps not, but J. C. Volkamer (1644–1720) did—commissioning an extravagant and breathtaking series of large-sized copperplates representing citrons, lemons, and bitter oranges in surreal scenes of majesty and wonder.

Ordering plants by post mostly from Italy, Germany, North Africa, and even the Cape of Good Hope, the Nuremberg merchant Volkamer was a devotee of the fragrant and exotic citrus at a time when such fruits were still largely unknown north of the Alps. His garden came to contain a wide variety of specimens, and he became so obsessed with the fruits that he commissioned a team of artists and copperplate engravers to create 256 plates of 170 varieties of citrus fruits, many depicted in life size, published in a two-volume treatise. The first volume appeared in 1708, with the impressively lengthy title *The Nuremberg Hesperides, or Thorough Description of the Noble Citron, Lemon and Bitter Orange Fruits: How They may be Properly Planted, Cultivated, Tended and Raised in This and Neighbouring Regions*.

In both volumes, Volkamer draws on years of hands-on experience to present a far-reaching account of citrus and how to tend to them—from a meticulous walk-through of how to construct temporary orangeries, glasshouses, and hothouses for growing pineapples to commentary on each fruit variety, including its size, shape, color, scent, tree or shrub, leaves, and country of origin.

In each plate, Volkamer pays tribute to the verdant landscapes of Northern Italy, his native Nuremberg, and other sites that captured his imagination. From Genovese sea views to the Schönbrunn Palace, each locale is depicted in the same obsessive detail as the fruit that overhangs it. We witness branches heavy with grapefruits arch across a sun-bathed yard in Bologna and marvel at a huge pineapple plant sprouting from a South American town. The result is at once a fantastical line-up of botanical beauty and a highly poetic tour through the lush gardens and places where these fruits grew.

Few colored sets of Volkamer's work are still in existence today. This publication draws on the two recently discovered hand-colored volumes in the city of Fürth's municipal archive in Schloss Burgfarrnbach. This reprint also includes 56 newly discovered unpublished illustrations that Volkamer intended to gather in a third volume.

XXL

J. C. VOLKAMER  
THE BOOK OF CITRUS FRUITS

Ins Lauterbach

384 pages €/\$ 125

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Previous  
Personification of  
Aegle, one of the  
Hesperides

Citron  
*Cedro grosso*  
*Bondolotto*  
Nuremberg





Bitter orange  
Pompelma  
Nuremberg





Giardino Odoli sotto il Castello di S. Pietro di Verona

Montecore

Citron  
Cedro a Zucheta  
Verona  
The Odoli Garden





Lemon and lime  
 Lumia da Galicia  
 River Brenta  
 Vecchia — Viva  
 Contarini al Ponte

*Dal Sel. V. 4 Contarini al Ponte della Brenta Vecchia*

*L. G. Montanari sc.*



JULIAN SCHNABEL

This *Limited Edition* presents the entire scope of the artist's oeuvre in XXL format alongside essays on every facet of his work







# Life on the Big Canvas

Wildly immersive and often larger than life, Julian Schnabel's works speak to us directly: in paintings created on everyday objects such as broken plates, market stall covers, or boxing ring floors, in sculptures that carry the paintings into space, or in movies on artists and other heroes unbowed by any turns of fate.



# I barely knew him and then or the migration of the Duck-Billed Platypus to Australia

By Laurie Anderson





## NOW

IT'S EARLY JUNE and the world is shredding. We're on the phone talking about the latest murder by police, of Rayshard Brooks in Atlanta, and all the Black Lives Matter marches and rallies around the country and the world. Julian sends me a layout for some work he's putting together about crime, including a text about van Gogh, "The Man Suicided by Society" by Antonin Artaud, with an image of Julian's first plate painting, *The Patients and the Doctors*. We ask each other: What can we do?

It's June 2020 and New York City is still closed because of the coronavirus pandemic. Many of the stores and restaurants in our neighborhood are boarded up. Lots of people are still masked and the future of the city veers almost daily from guardedly positive to dire. I'm finding it hard to write this short story about my friend. I keep getting overwhelmed by the emergencies that continue to unfurl. Is it the pandemic that makes me see life as if from a great distance, a panorama of lost places and long gone people?

The phone rings and it's Julian and he's reading a section from his script "In the Hand of Dante." The pandemic is going on but Julian is writing, revising scripts, painting. "I miss Shooter, I haven't seen him for months," he says and sends me a video of his six-year-old son Shooter slowly falling asleep as he reads to him on FaceTime.

This summer a new blind big girl painting no longer has a purple streak over her eyes. This time around she has no eyes. There's just a long scar across her face where her eyes would be. I saw the new blind girl painting a few days ago at his outdoor studio in Montauk that he built when he moved out there. It's a painting not only about the blindness of white people but the lack of any eyes at all.

## THE OLD DAYS

I MUST HAVE run into Julian around the time he was doing the Whitney Independent Study Program with Ron Clark and Yvonne Rainer. I remember the circles of folding chairs and people sitting on windowsills and intense discussions about politics, the meaning of pure ideas like "the edge." Julian had just arrived from Texas and was the only painter in the program who didn't seem bothered by the notion that painting was dead. He was just rediscovering New York and the rest of his education started at 1 a.m. every night at Mickey Ruskin's bar Max's Kansas City, an artists bar where through his first and best friend in New York, Bob Williamson, young Julian was introduced to a world of New York artists with a capital A. In those days there he met Robert Smithson, Richard Serra, Willem de Kooning, Blinky Palermo, Brice Marden, Neil Williams, Larry Poons, and John Chamberlain, to list a few.

We were in different worlds, I was recovering from minimal sculpture at the time.

We swirled around each other, in and out of scenes of mutual friends—Gordon Matta-Clark and Susan Ensley, Dickie Landry, at the Leo Castelli and Sonnabend galleries,



"I want my life to be in my work, crushed into my painting like a pressed car. If it's not, my work is just some stuff."

Julian Schnabel

*Untitled (The Sky of Illimitableness), 2015*

Previous  
*Large Girl with No Eyes,*  
2001 (detail)

*Number 1 (Van Gogh, Self portrait with bandaged ear, Willem), 2018*





XXL

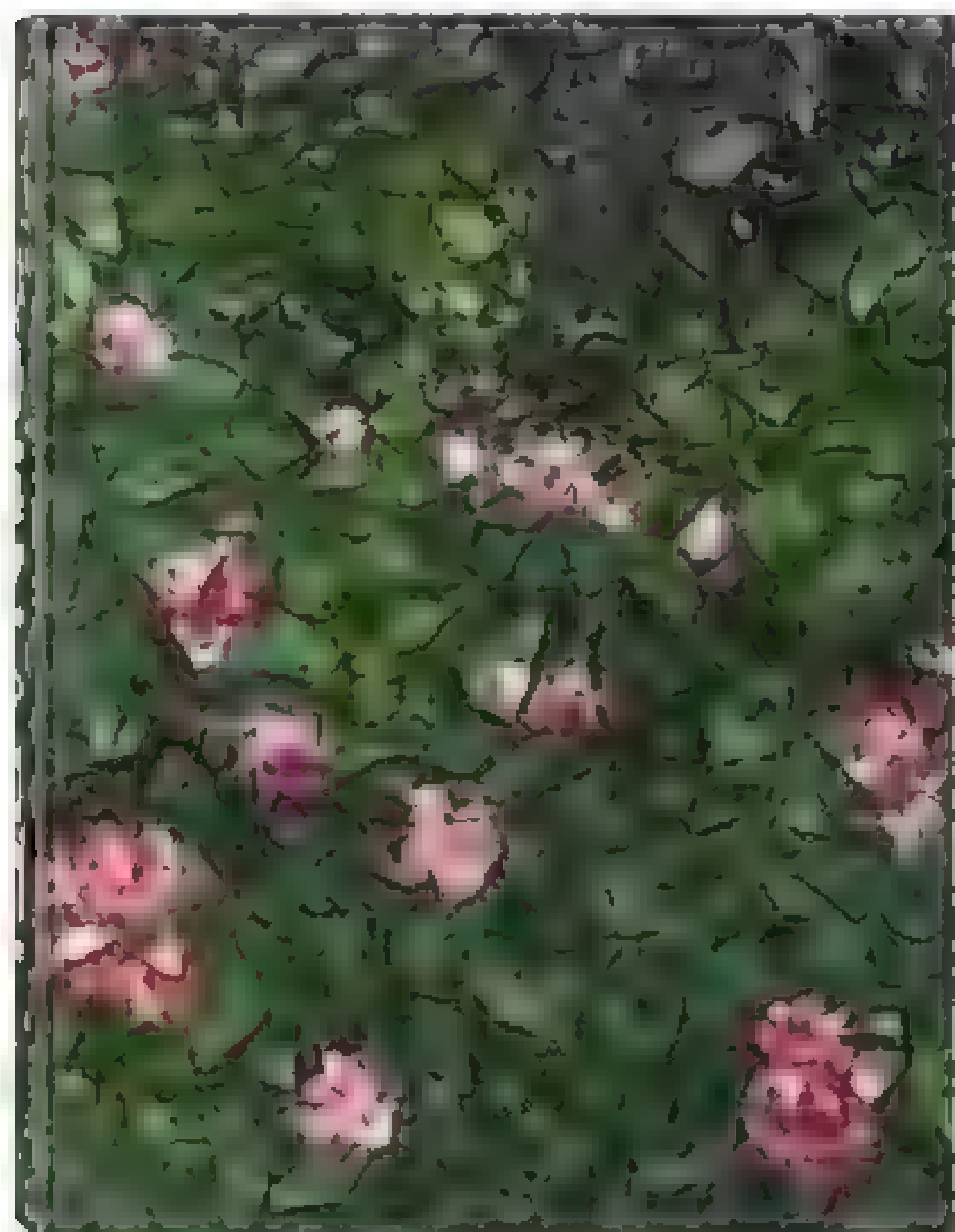
#### JULIAN SCHNABEL

Hans Werner Holzwarth, Louise Kugelberg (eds.)  
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at 420 West Broadway, Trisha Brown, Phil Glass, John Chamberlain, Vito Acconci, and Malcolm Morley. It was the late '70s and New York, like now, was dark and mysterious. In SoHo we lived in abandoned buildings—the future was uncertain. Artists, however, were beginning to think big. Very big. It seemed like everybody I knew was making an opera. You'd walk down West Broadway and see other artists, always dressed in work boots and painters clothes: "How's your opera going?" "Good, how's yours?" Not many of us actually made operas although we called them that anyway. Julian was one of the artists at that moment who was inventing a whole new scale, his own iconography, wild imagery, and an energy that was blasting off. At that moment he wasn't showing in a gallery and very few people had seen his work.

Our paths crossed now and then but it wasn't until about twenty-five years later, when my husband Lou Reed and I moved to the West Village across the street from Julian, that he and I became real friends. Lou and I had moved to Julian's street in 1998 and felt lost in the looming space we'd found to live, formerly a women's prison.

Lou, who had really good design ideas, had chosen lots of unusual lamps. He asked for Julian's advice. Julian brought over a mast that became a stair railing, Moroccan doors that formed a balcony and created a bedroom, turning the living room into a Shakespearean courtyard, and several thick sets of two-storey red velvet curtains that opened onto the silent Hudson River.

Living across the street from Julian has made the West Village feel like home. Now that I've been away for months in isolation I think about how much I love walking home at night in New York and seeing bright lights shining up in the huge rose-colored Palazzo Chupi. I remember seeing Julian's model of the new building made from stacked-up cardboard boxes. As the building materialized with its balconies, arcades, crenellated arches—a fanciful fairytale—it kept its feeling of a child's idea of a Venetian palace. The neighbors were poised to hate it until they realized it wasn't another monster condo—the kind that were beginning to wedge their ways into the neighborhood—but was instead some kind of painting, some kind of vision, that was also a building. Now it's a treasured landmark. Julian could look down from the balcony and wave to Lou practicing Tai Chi on our roof.

"Come by and see the new paintings," says Julian and every time I stop by there's something new to see. Sometimes there are enormous red drawings on the floor, sometimes new roses on fractured plates. Next time I stop by there's an installation of van Gogh plate paintings; in some Willem Dafoe is van Gogh, and in others van Gogh is van Gogh : : :

Julian Schnabel in his  
23rd Street studio with  
*The Mutant King*, New  
York 1981 Photo by  
Hans Namuth. Courtesy  
Julian Schnabel Archive

*Last Attempt  
at Attracting  
Butterflies*, 1994





**“I see paintings everywhere.”**

**Julian Schnabel**







ANDY WARHOL

Love, Sex, & Desire: Drawings 1950–1962

# Book of Desire



WELL BEFORE ANDY WARHOL'S RISE to the pinnacle of Pop Art, he created and exhibited seductive drawings celebrating male beauty. *Andy Warhol Love, Sex, & Desire: Drawings 1950–1962* features over three hundred drawings rendered primarily in ink on paper portraying young men, many of them nude, some sexually charged, and occasionally adorned with whimsical black hearts and delightful embellishments. They lounge or preen, proud of or even bored by their beauty, while the artist sketches them, rapt. They rarely engage with their keen observer, and likewise Warhol's focus is on their form, their erotic qualities, and unbridled sexuality. If his subjects are content to revel in their attractiveness, so too is Warhol. His confident hand illustrates a multitude of colorful characters, yet also reveals much about this enigmatic artist.

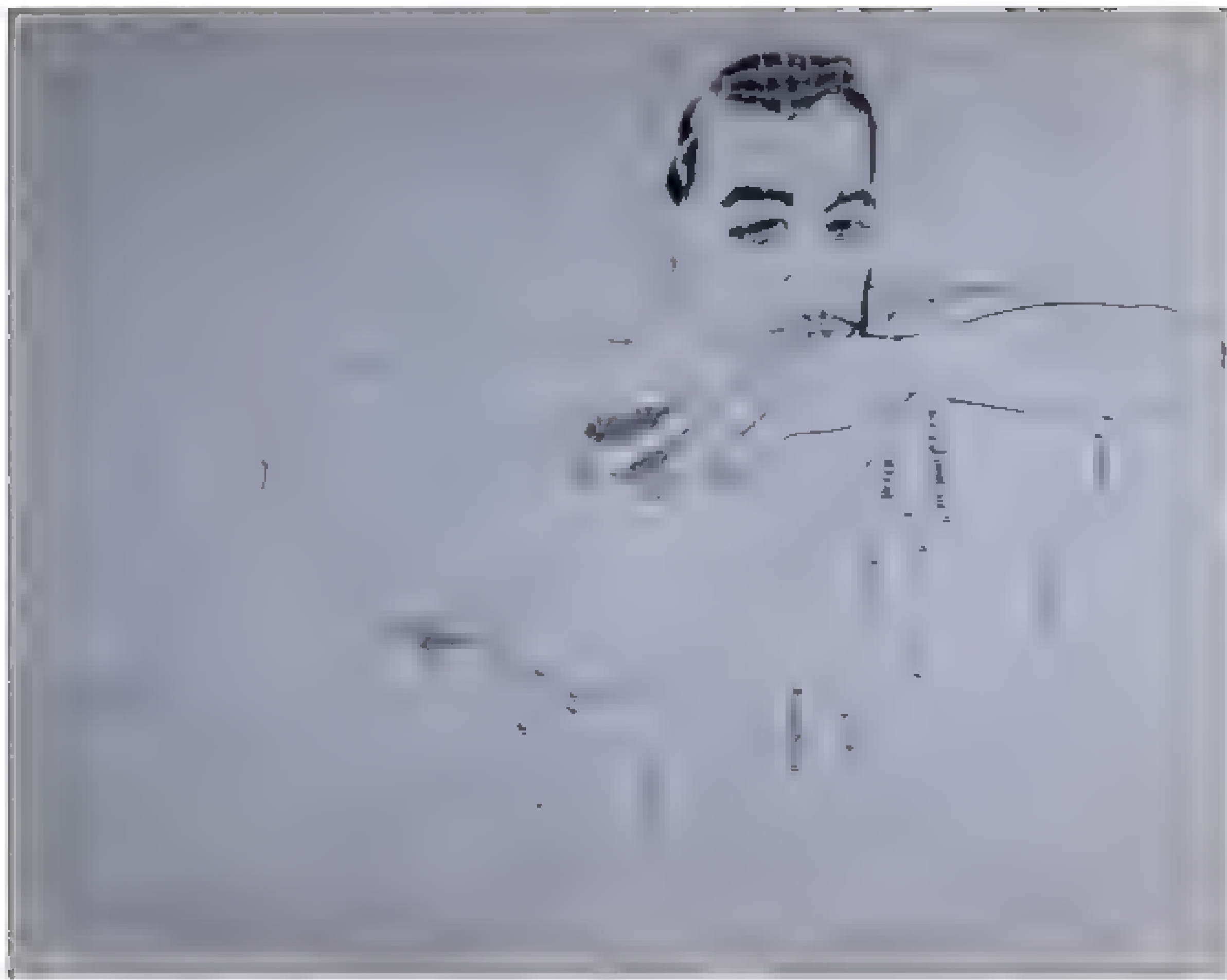
Warhol was already a booming commercial illustrator when he exhibited studies from this body of work at the Bodley Gallery on New York's Upper East Side in 1956. He mistakenly saw these illustrations as his way of breaking into the New York art scene, underestimating the pervading homophobia of the time. While he never saw through his plan to publish the drawings as a monograph, he did produce more than a thousand elegant, seemingly effortless drawings from life. This volume finally brings his project to fruition by gathering his most striking images, published here for the first time in a comprehensive book and chosen by the Andy Warhol Foundation for the Visual Arts. Edited and featuring an introduction by the Foundation's Michael Dayton Hermann, and essays by Warhol biographer Blake Gopnik and art critic Drew Zeiba. The inclusion of poems by James Baldwin, Thom Gunn, Harold Norse, Essex Hemphill and Allen Ginsberg create moments of introspection, which expand on the themes and moods present in the drawings.

In style, the drawings evoke the sketches of Jean Cocteau and even Matisse: highly distilled and sure of line, yet loose. The sly voyeurism, meanwhile, is entirely Warhol's own, and even the most risqué drawings contain a kind of droll humor—a sense of ironic detachment—that would become a Warhol trademark. His confident hand illustrates a multitude of colorful characters, yet also reveals much about this enigmatic artist.

Opposite  
*Untitled (Unknown  
Male)*, c. 1958  
Black ballpoint and ink  
stamped on manila  
paper with watercolor

Andy Warhol, c. 1957  
Photographer unknown  
Chromogenic color print





*Untitled (Reclining Male),*  
1965-67. Black ballpoint  
on blue laid sketchbook  
paper

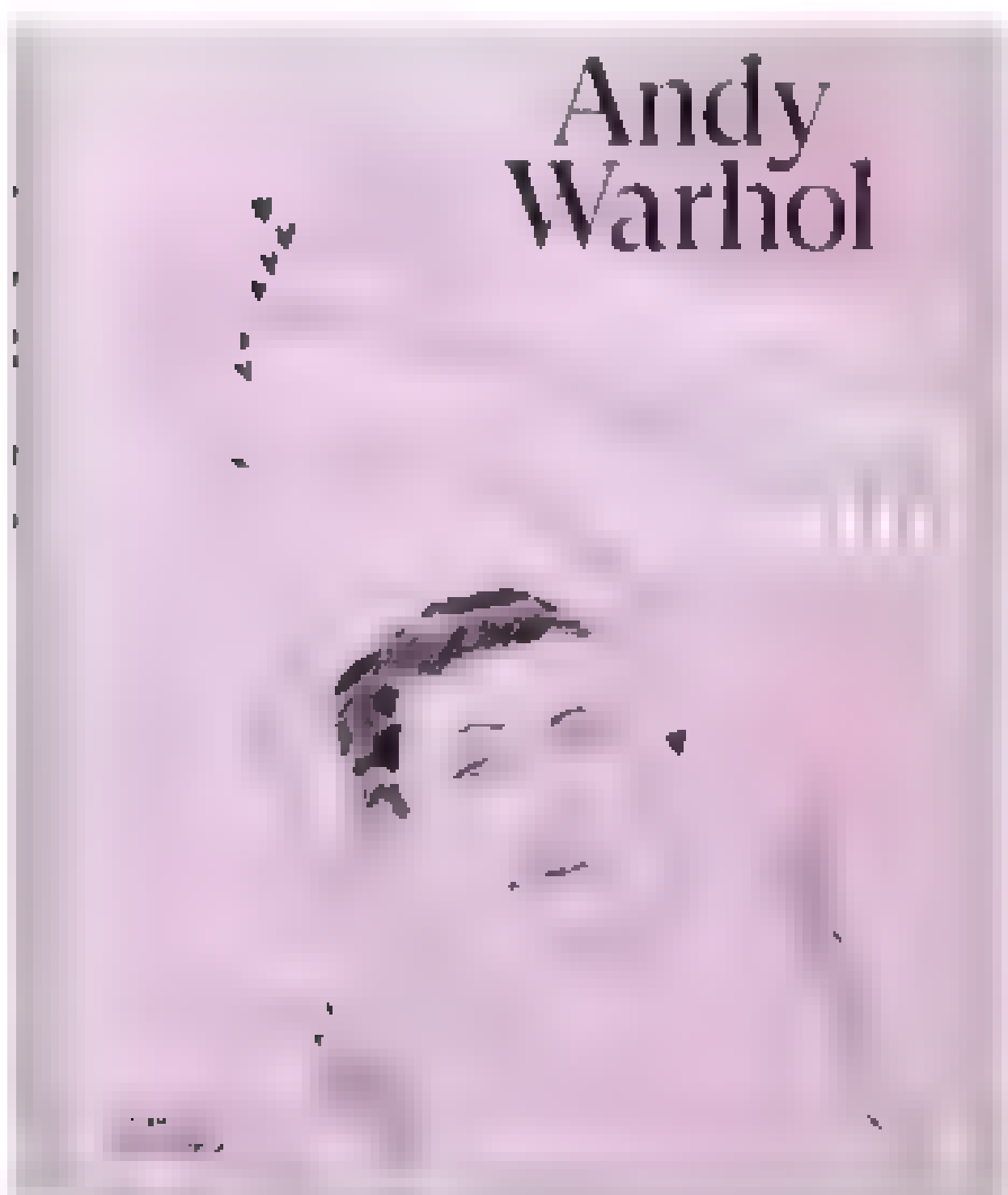
*Untitled (Feet with  
Campbell's Soup Can),*  
c. 1960. Black ballpoint  
on white paper

“Throughout the 1950s,  
Warhol was one of a tiny  
handful of artists who  
insisted on building  
their art around issues  
of gay identity.”

artnet

Opposite  
*Untitled (Dusty Cook),*  
c. 1954. Ink and Dr.  
Martín's Airline Dye  
on Strathmore paper

ANDY WARHOL.  
LOVE, SEX, AND DESIRE.  
DRAWINGS 1950-1962  
Michael Dayton Hermann (ed.)  
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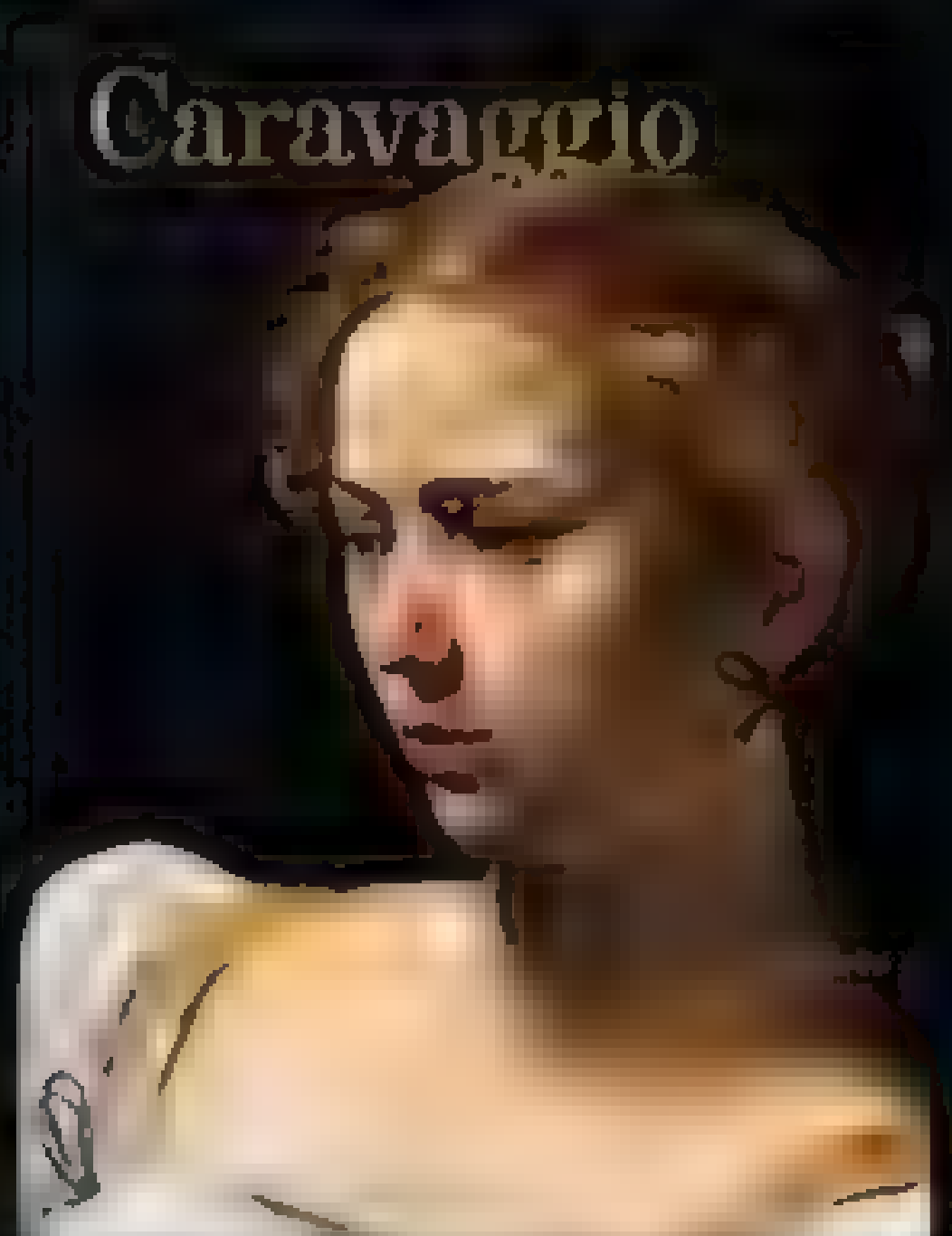
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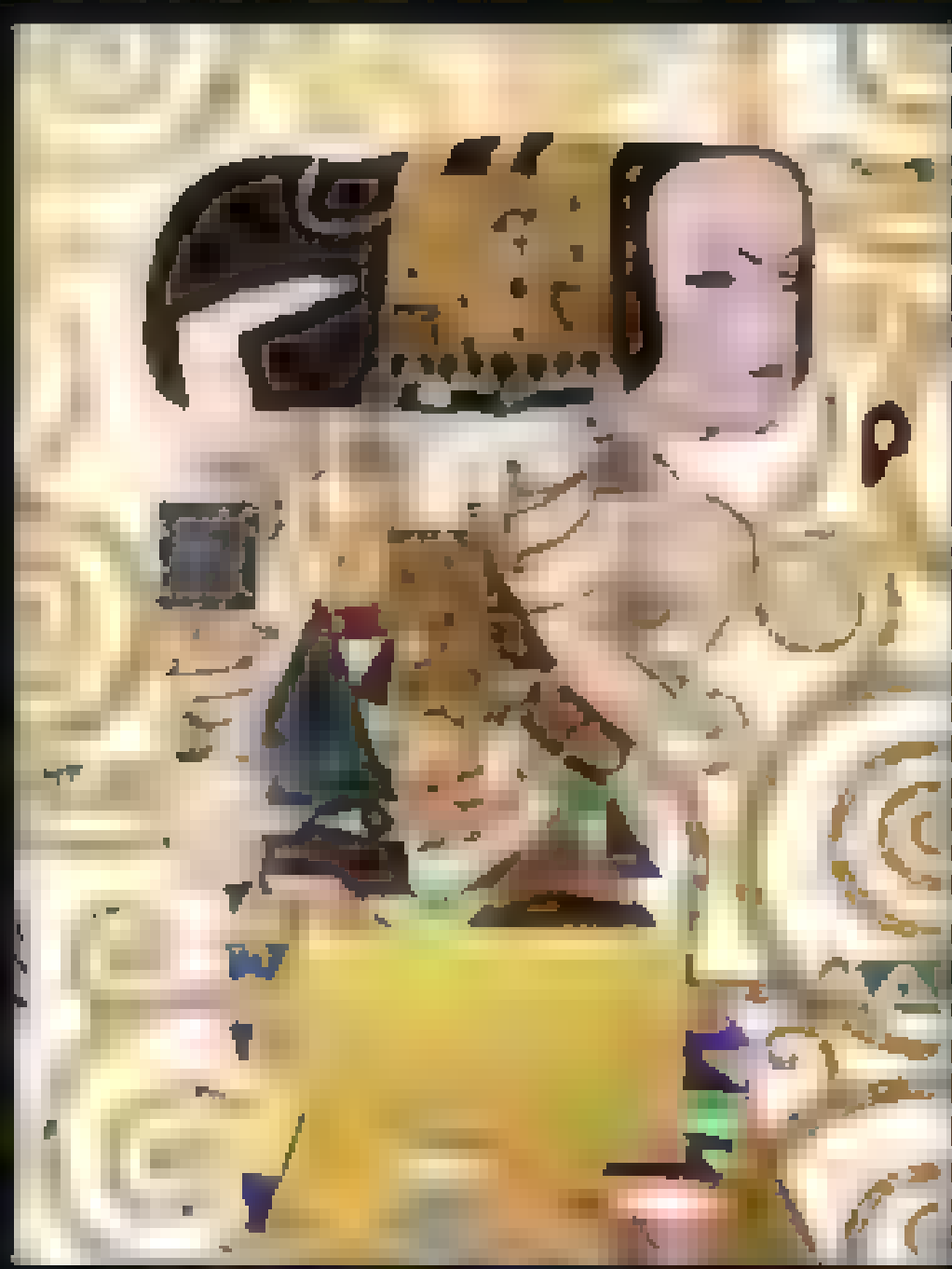


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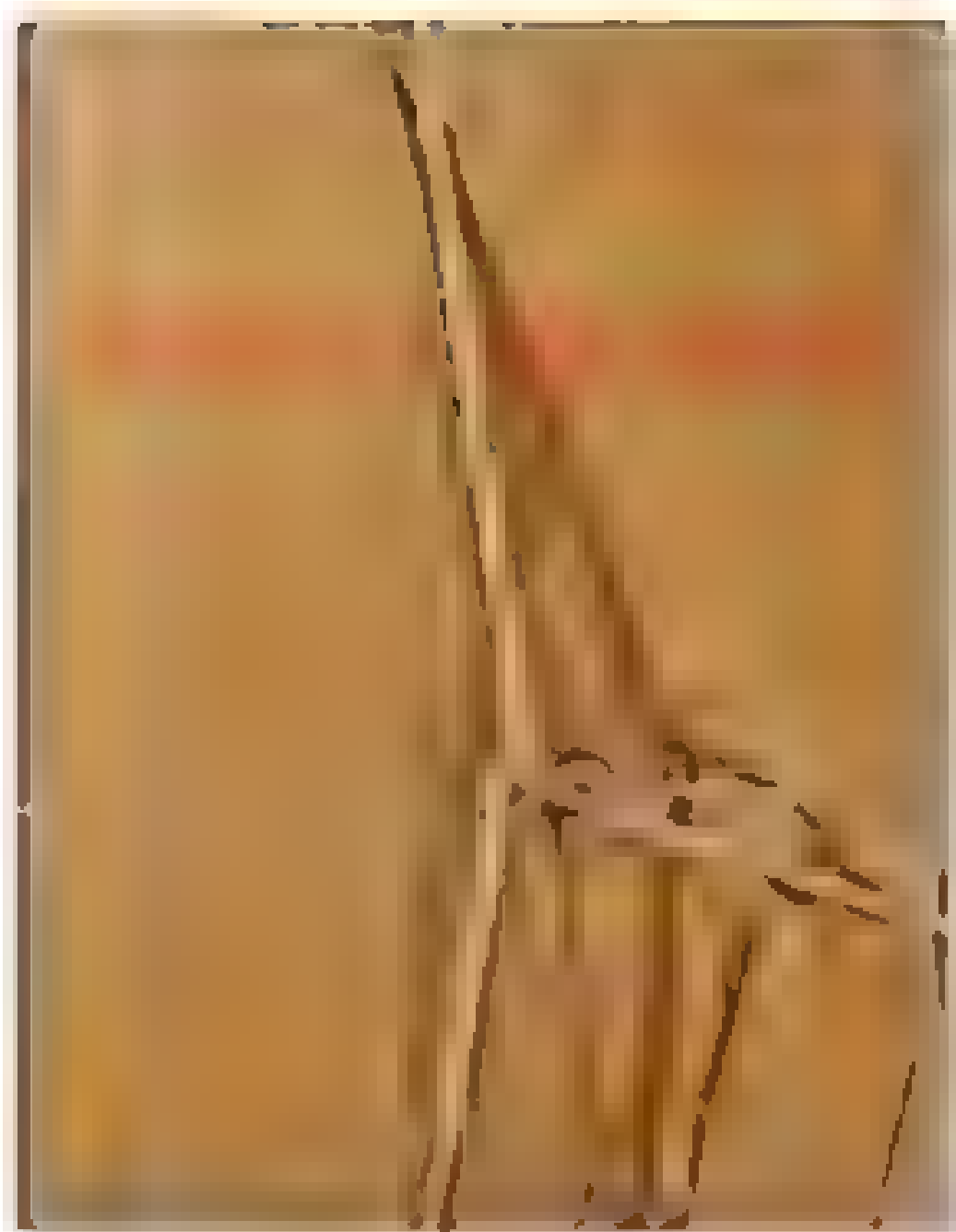
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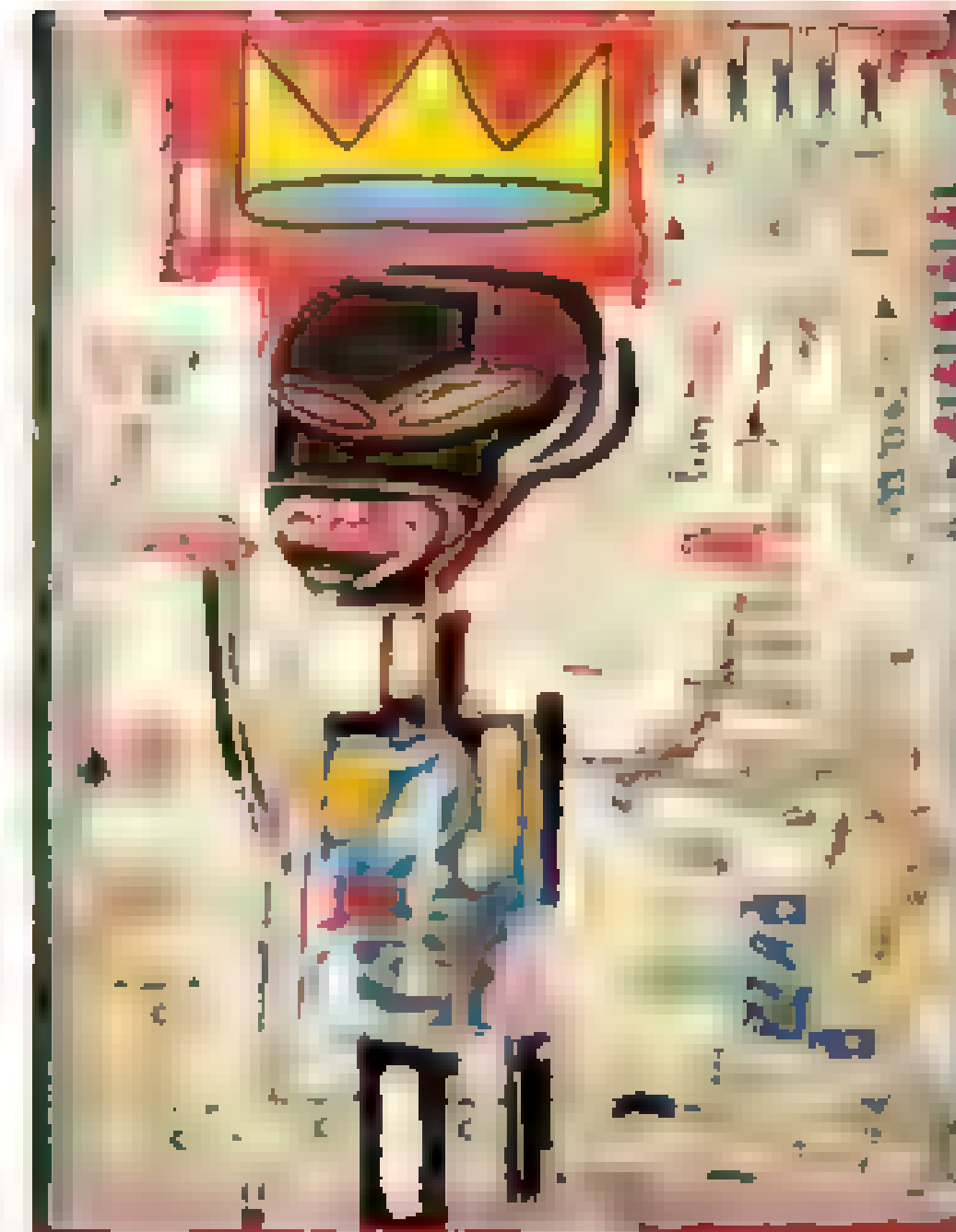




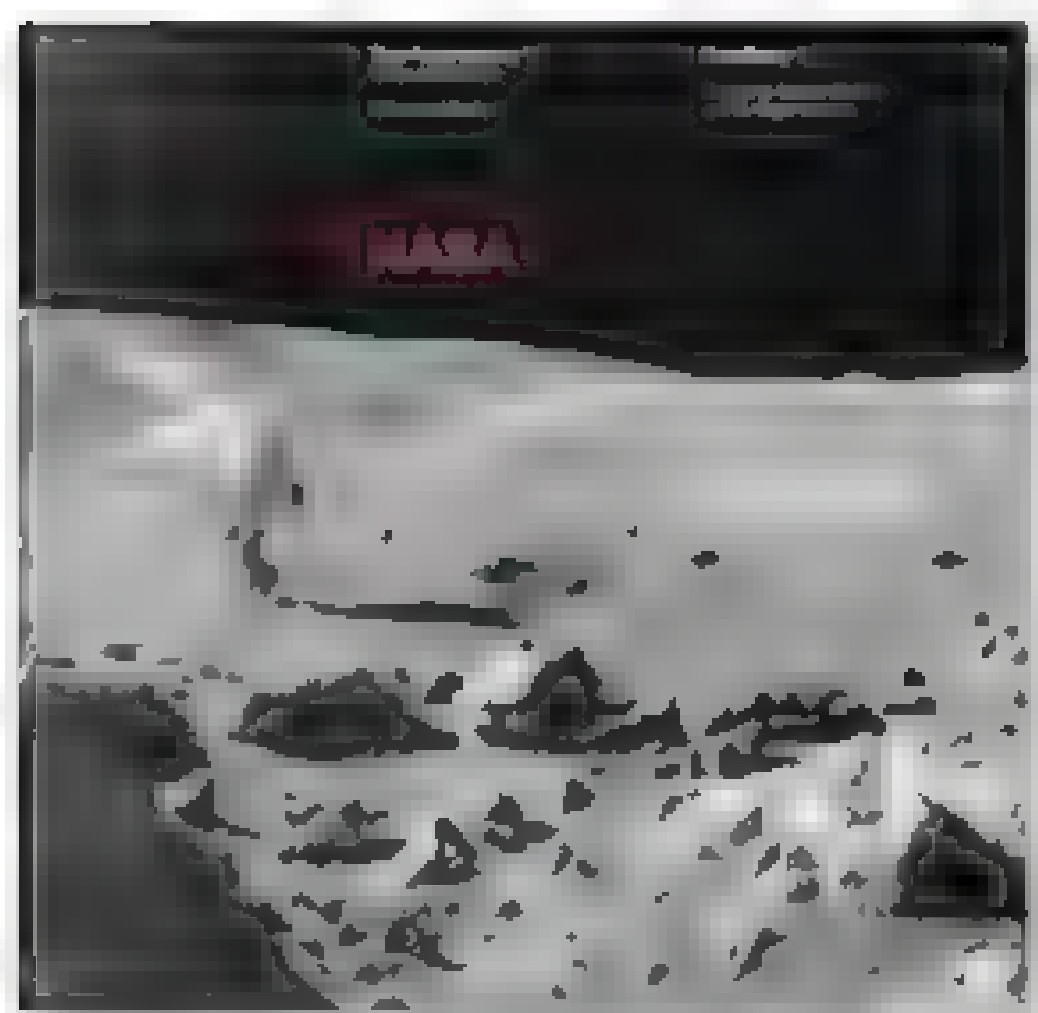
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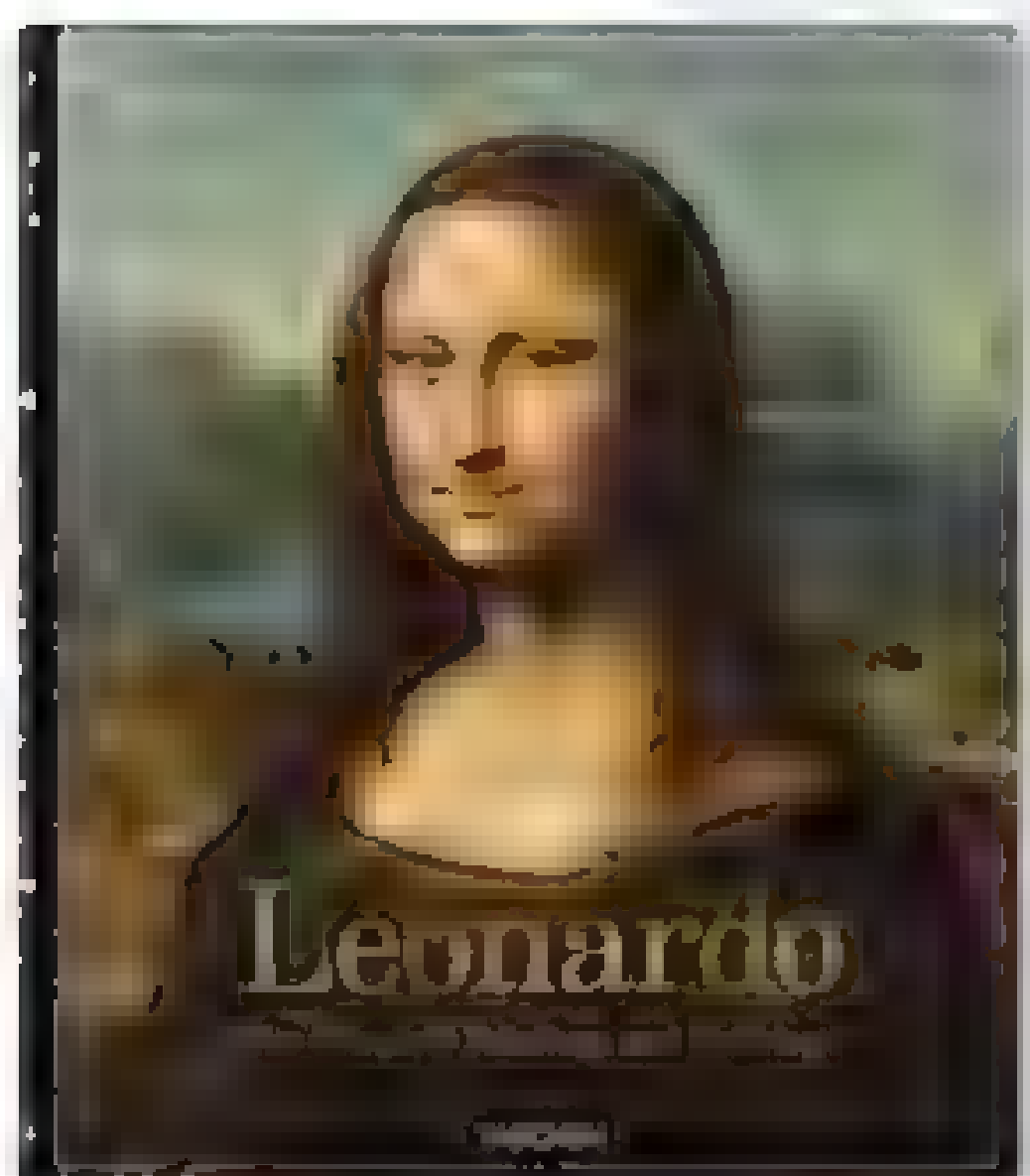


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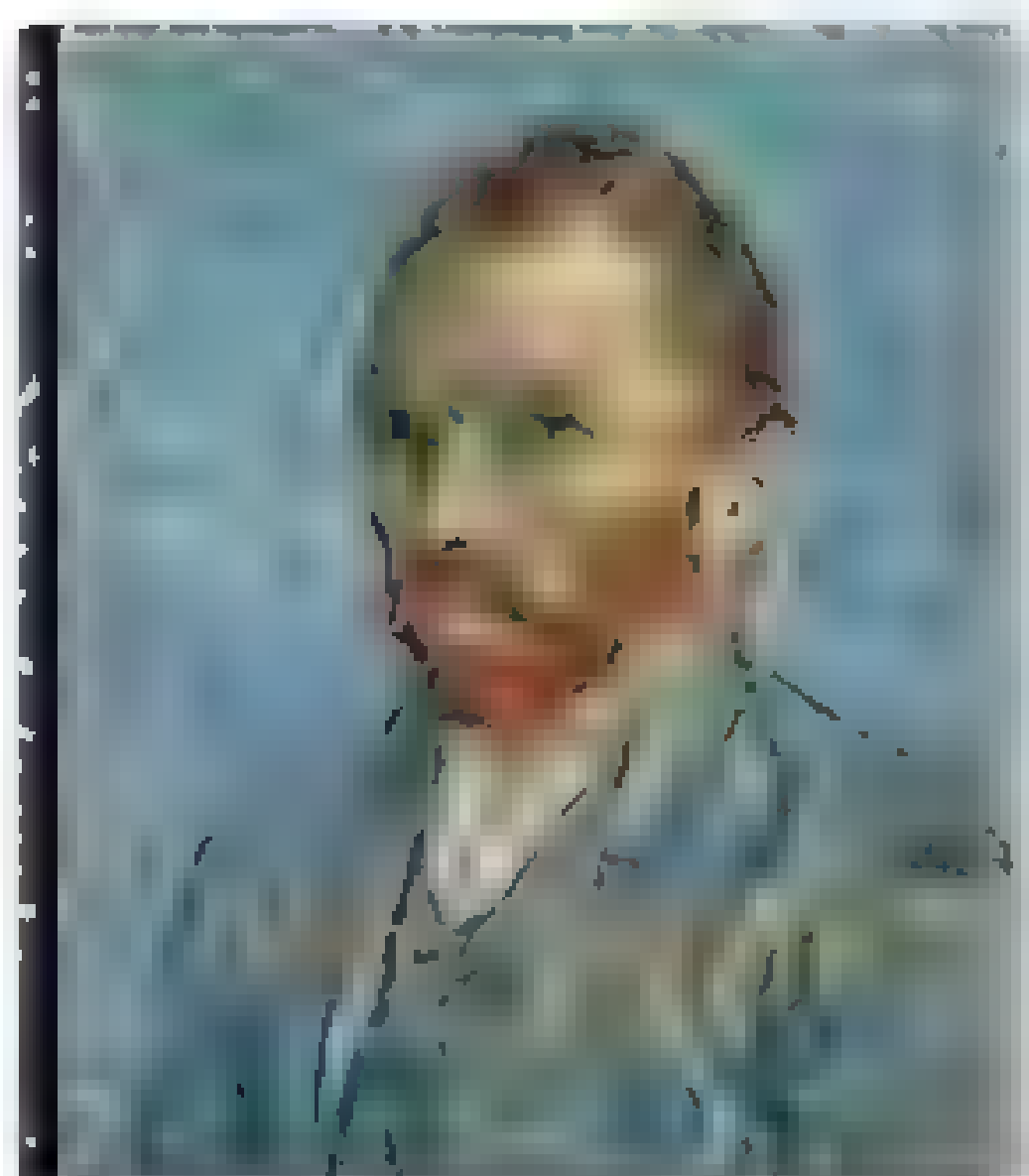
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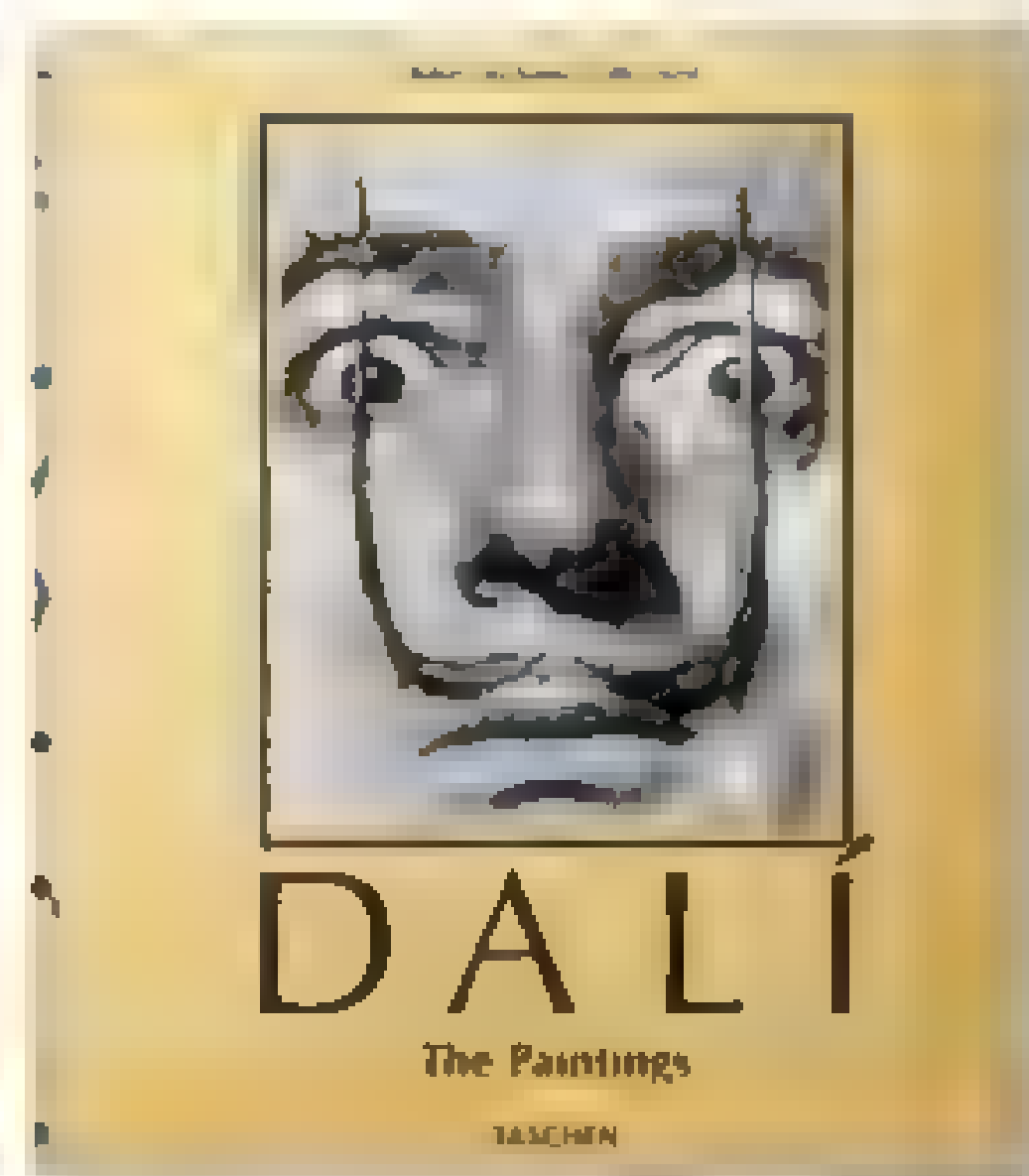
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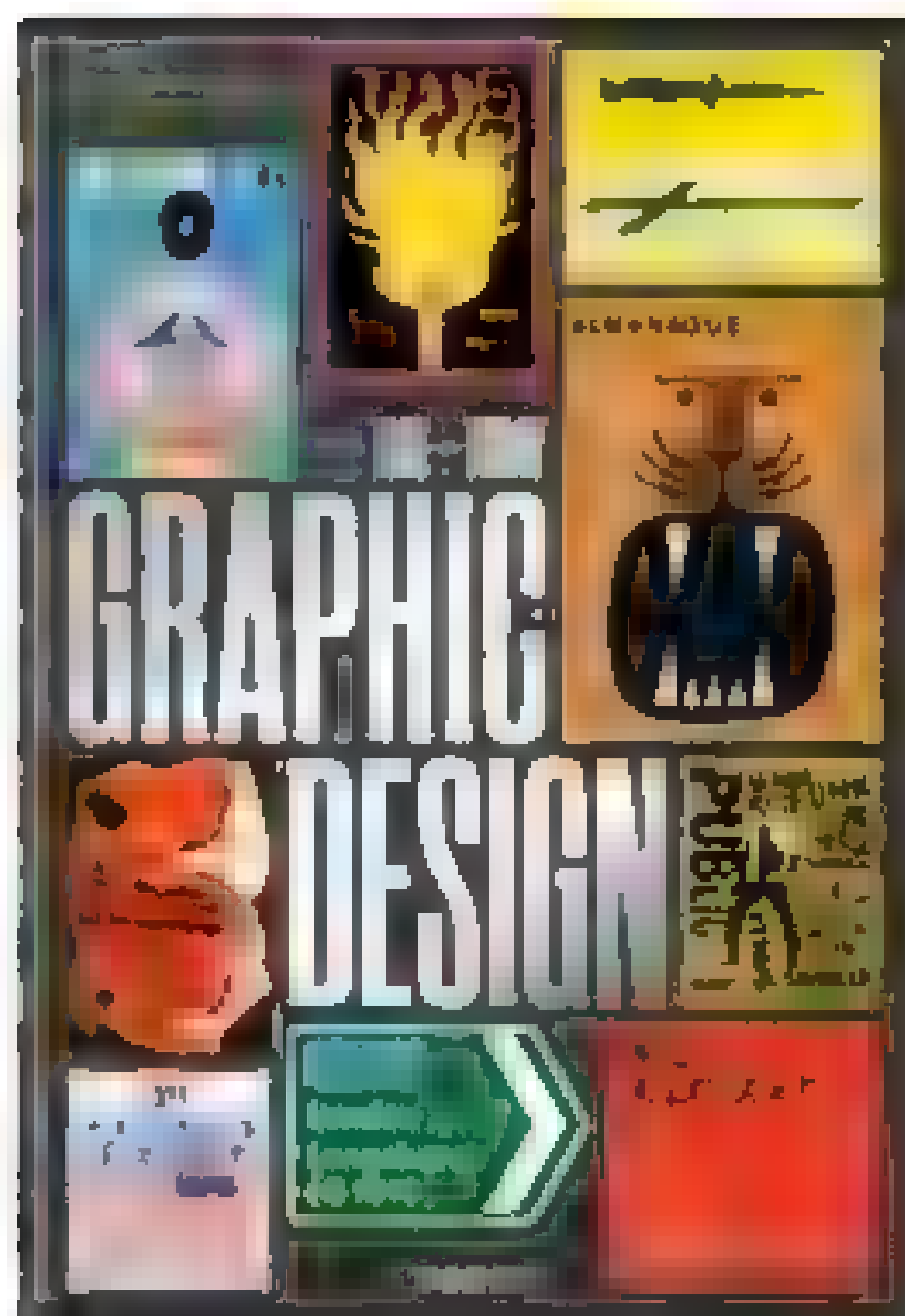
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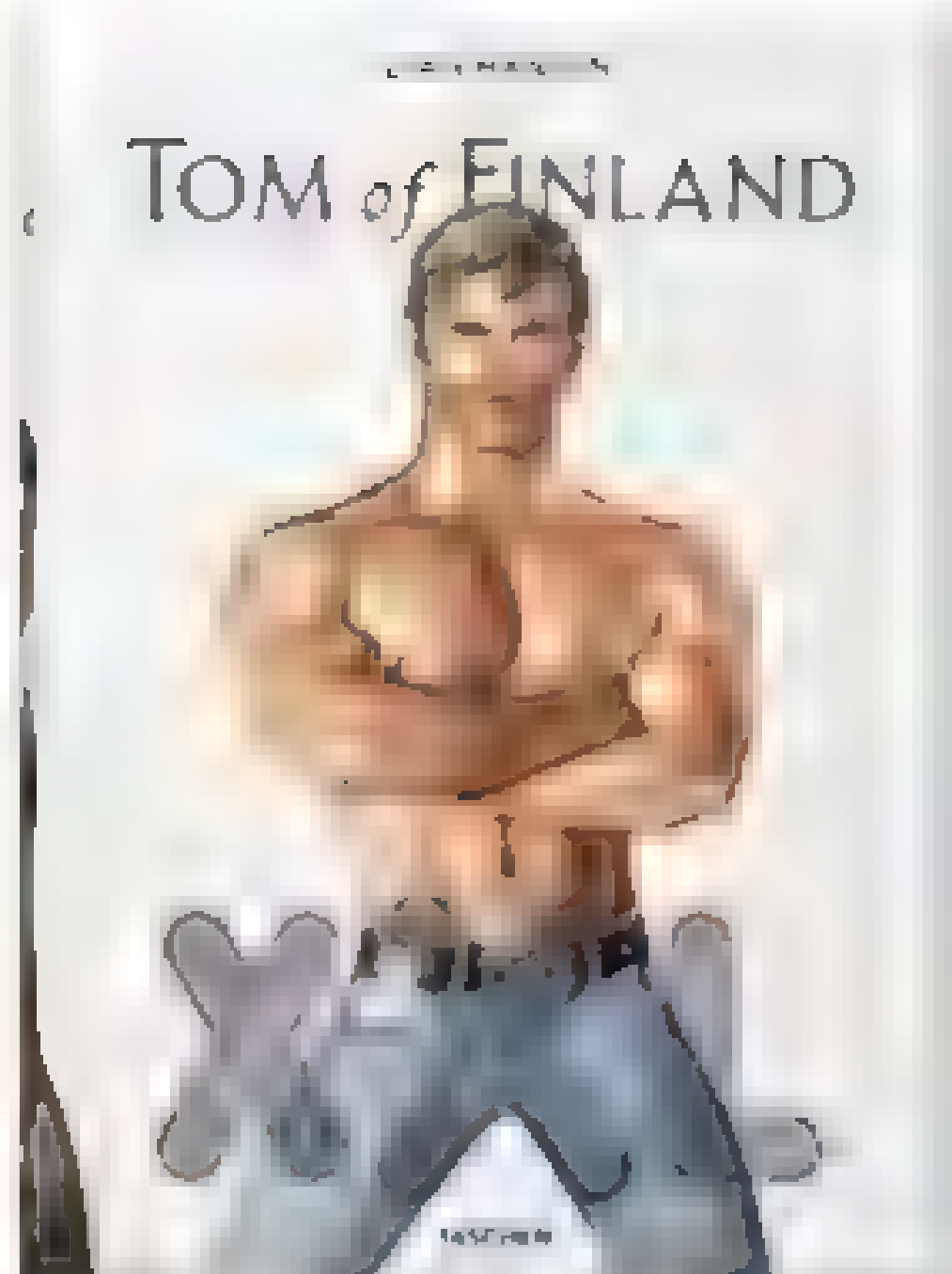


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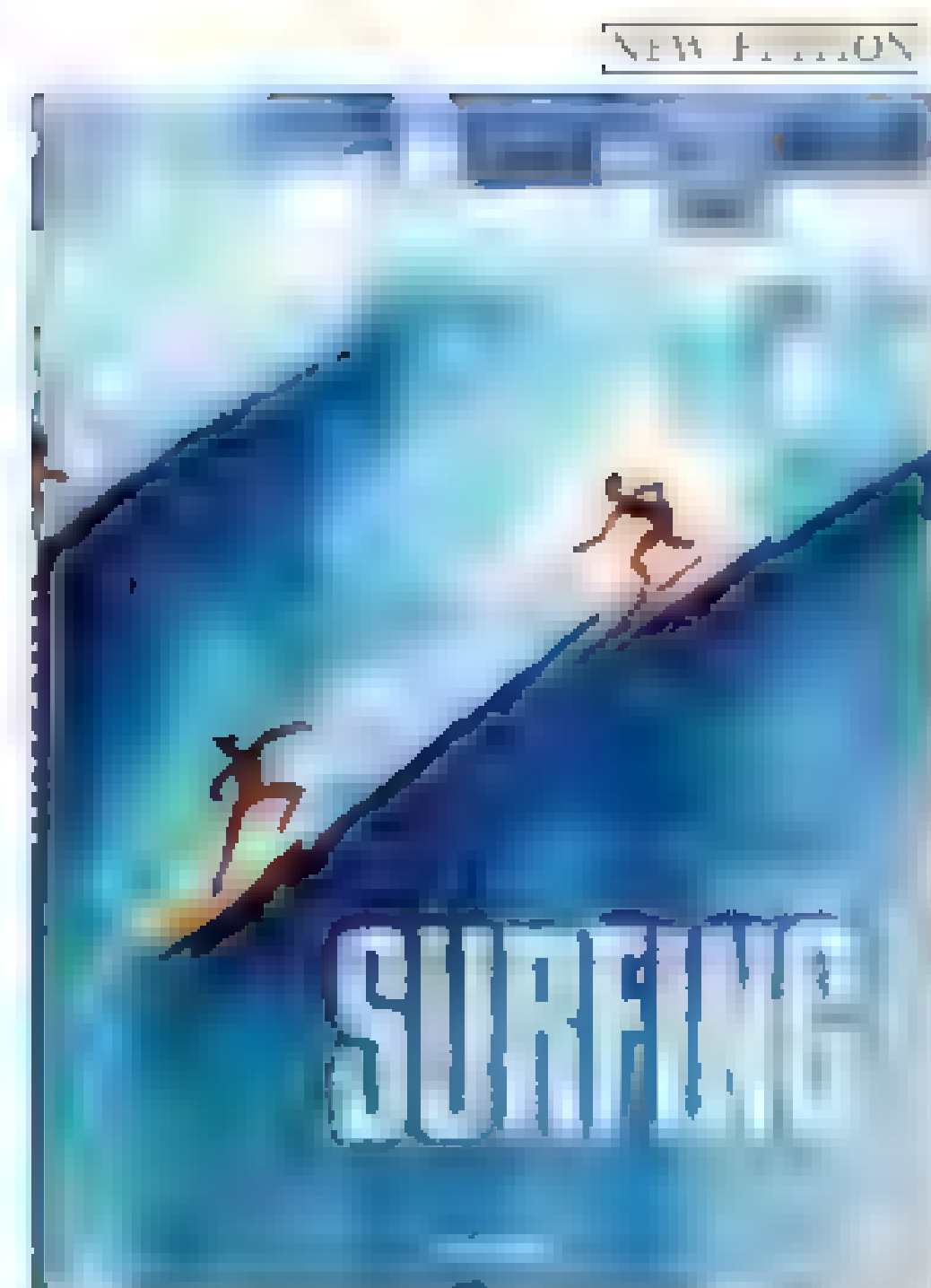




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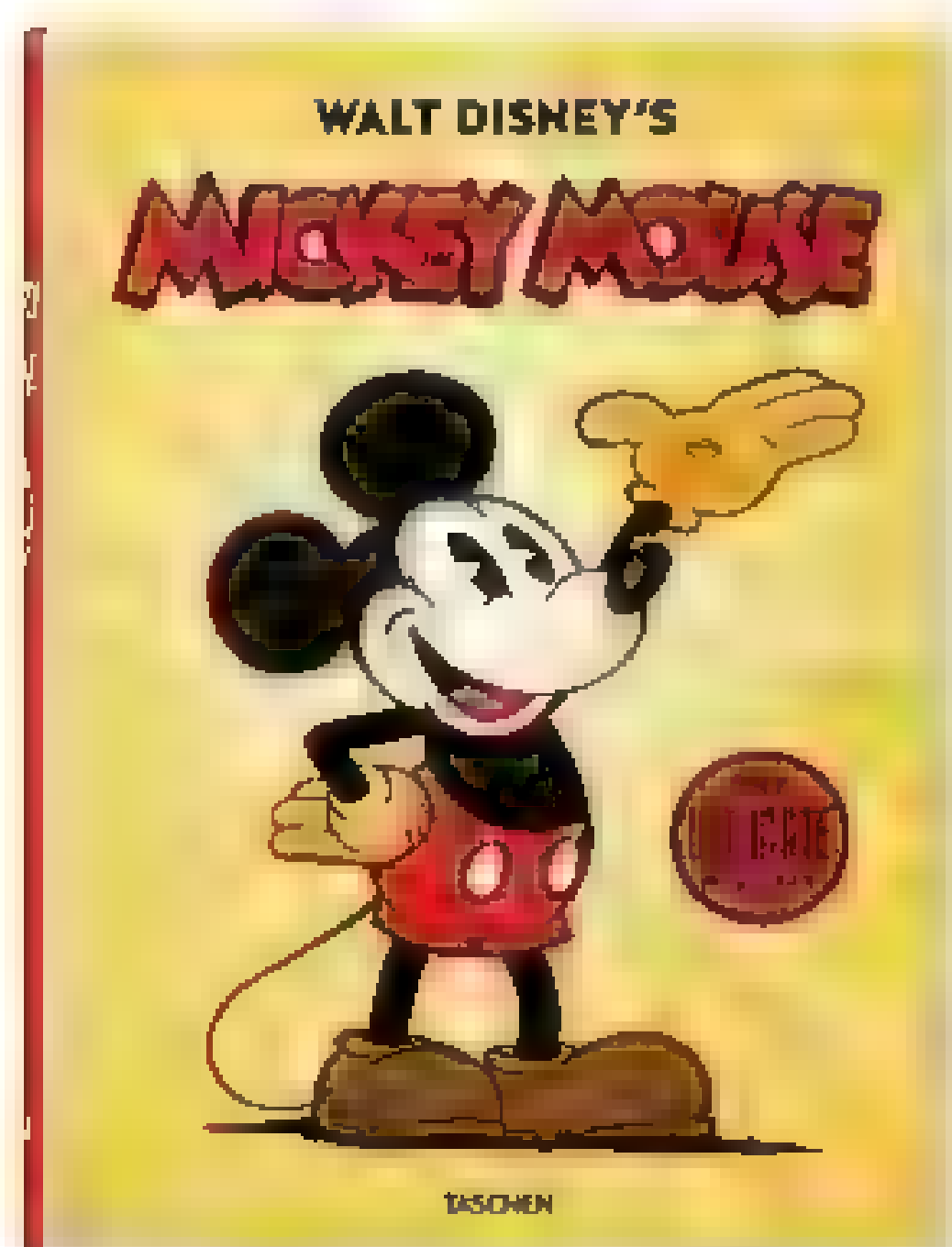
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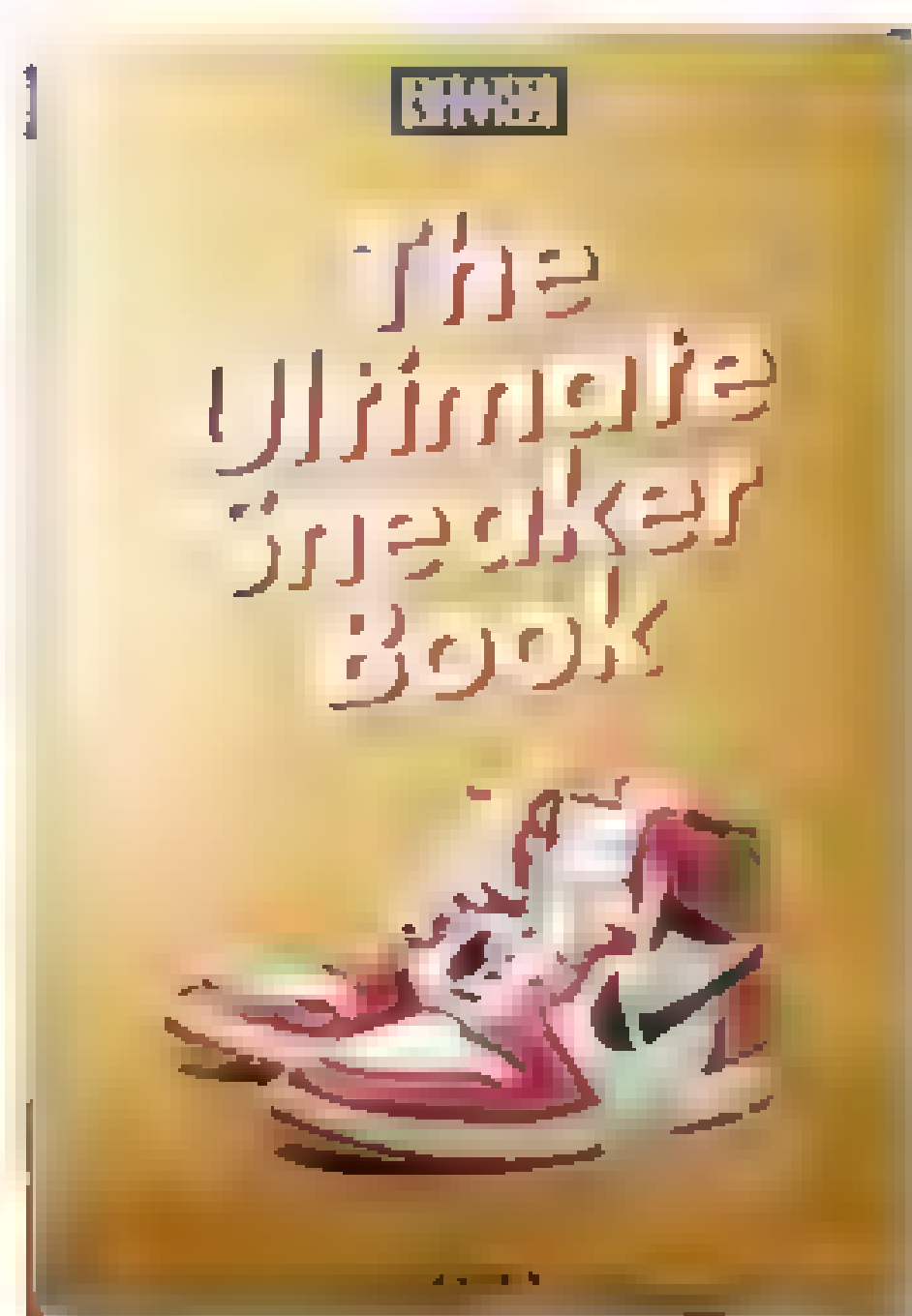
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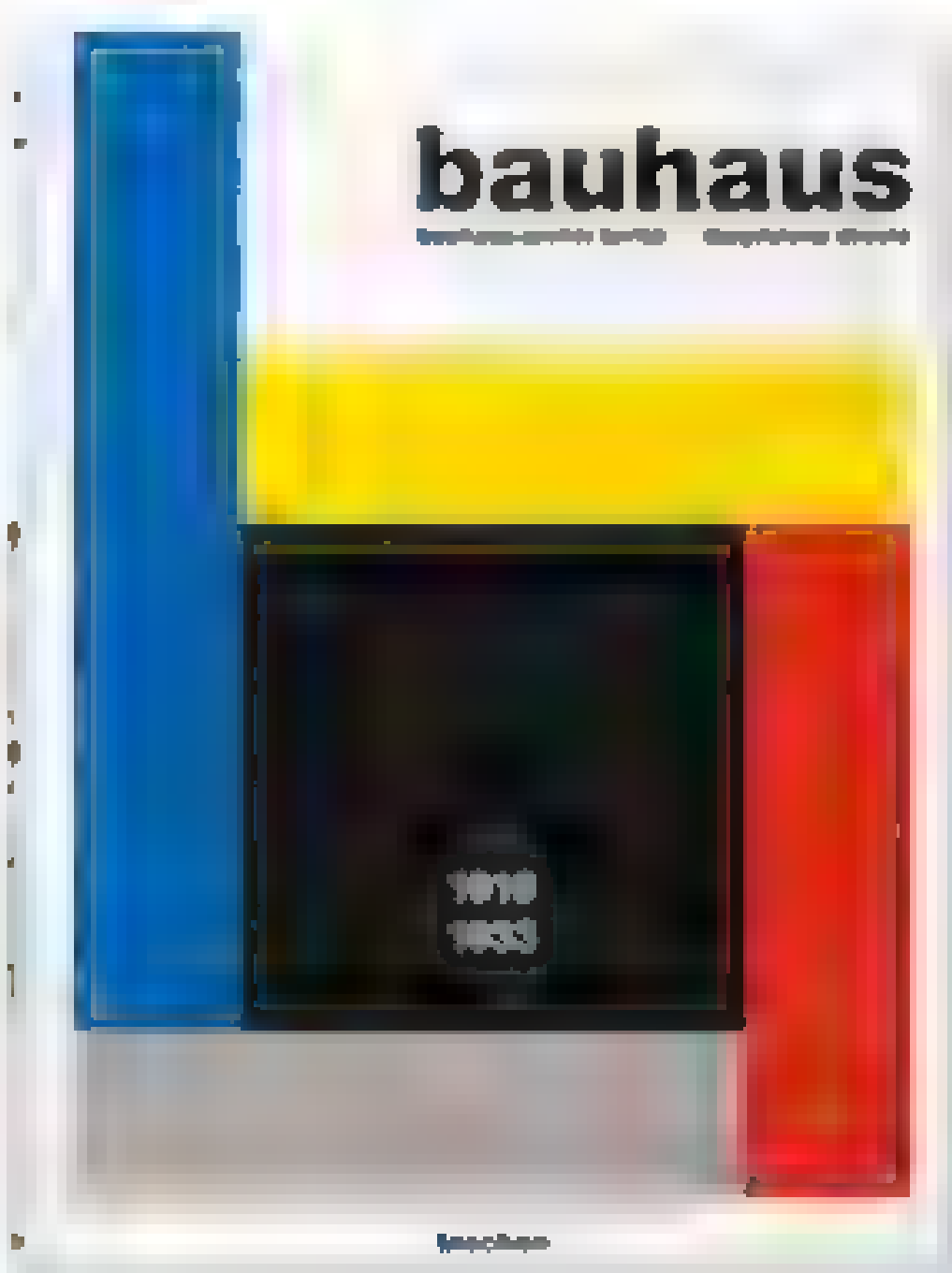
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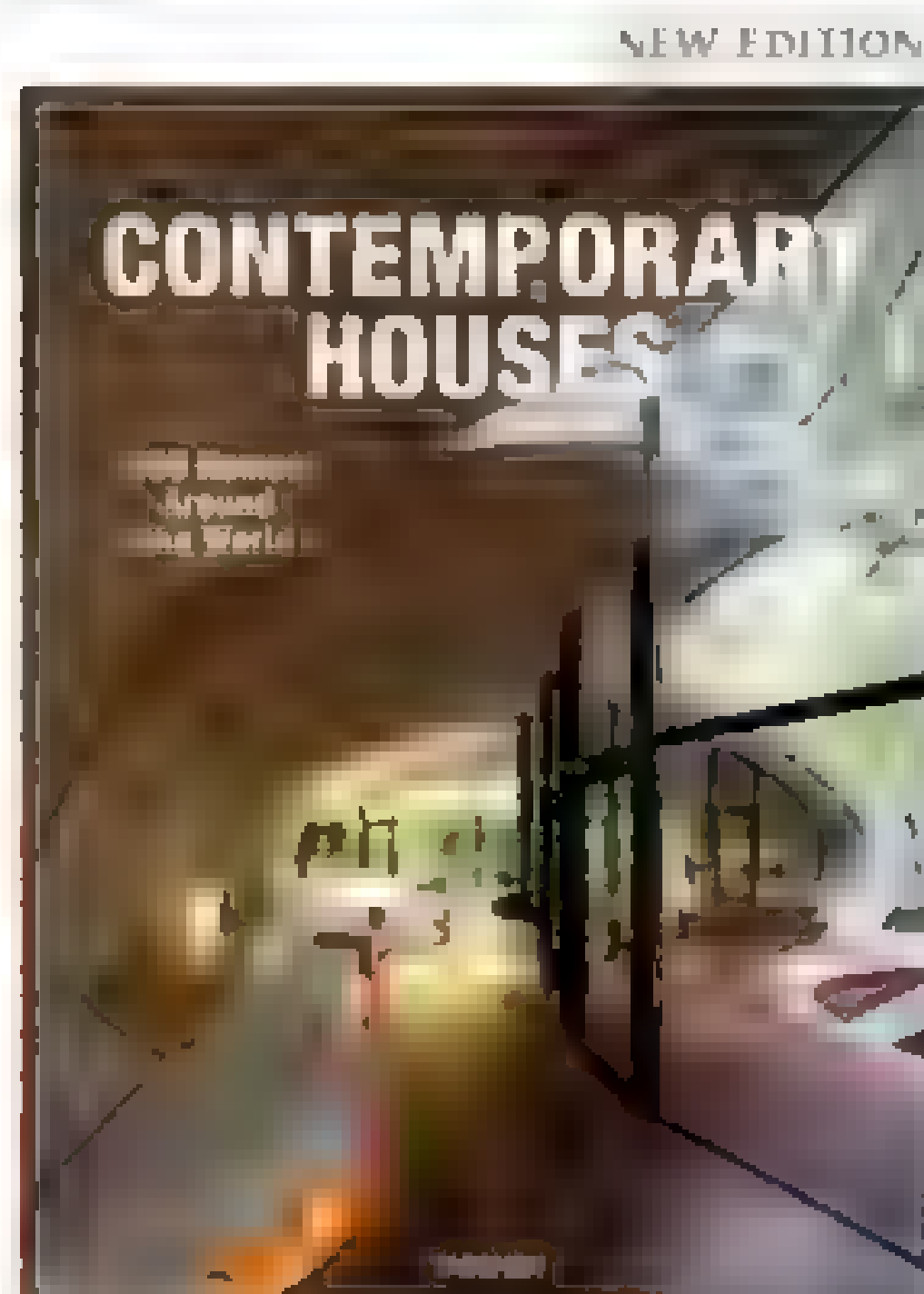
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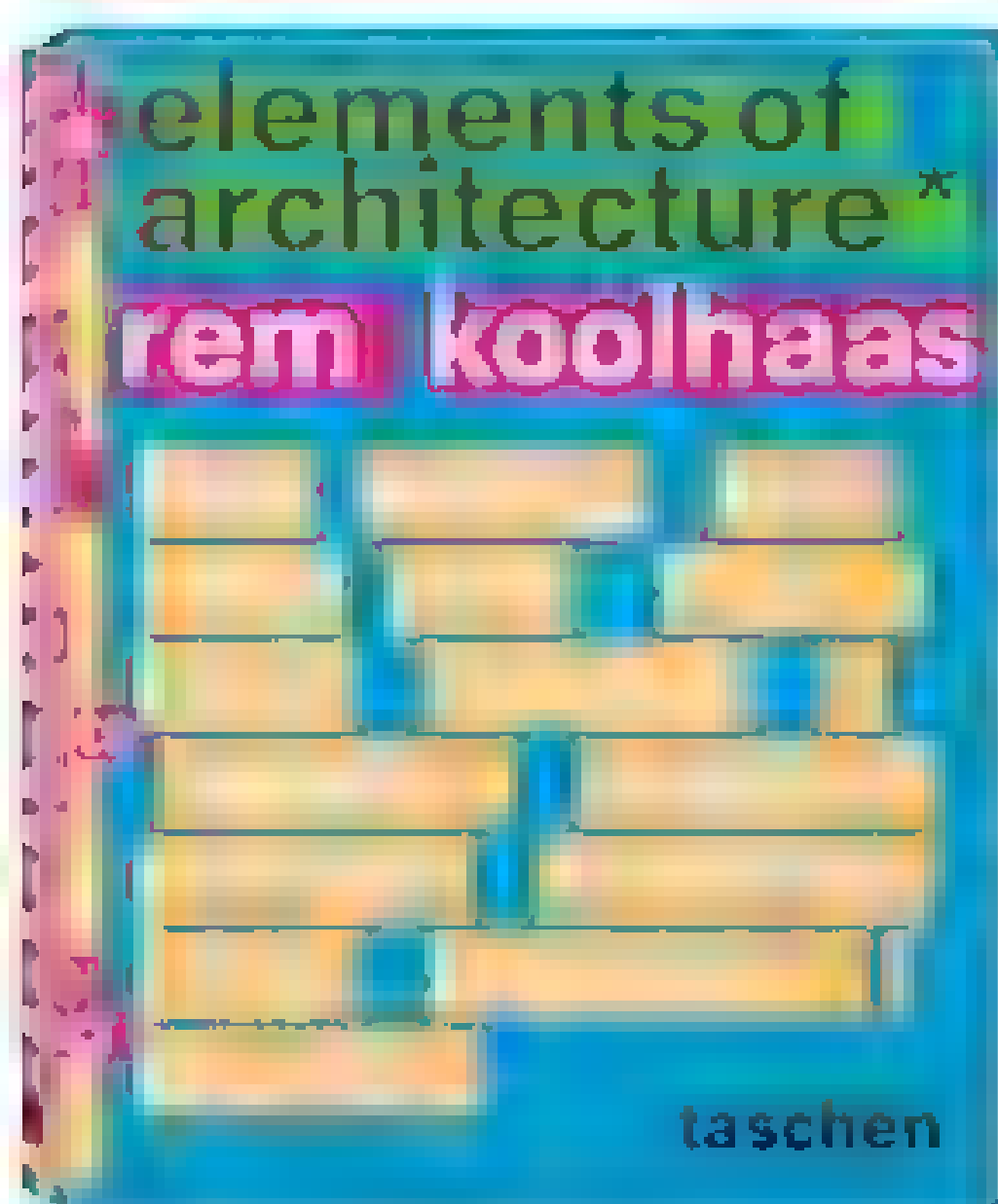
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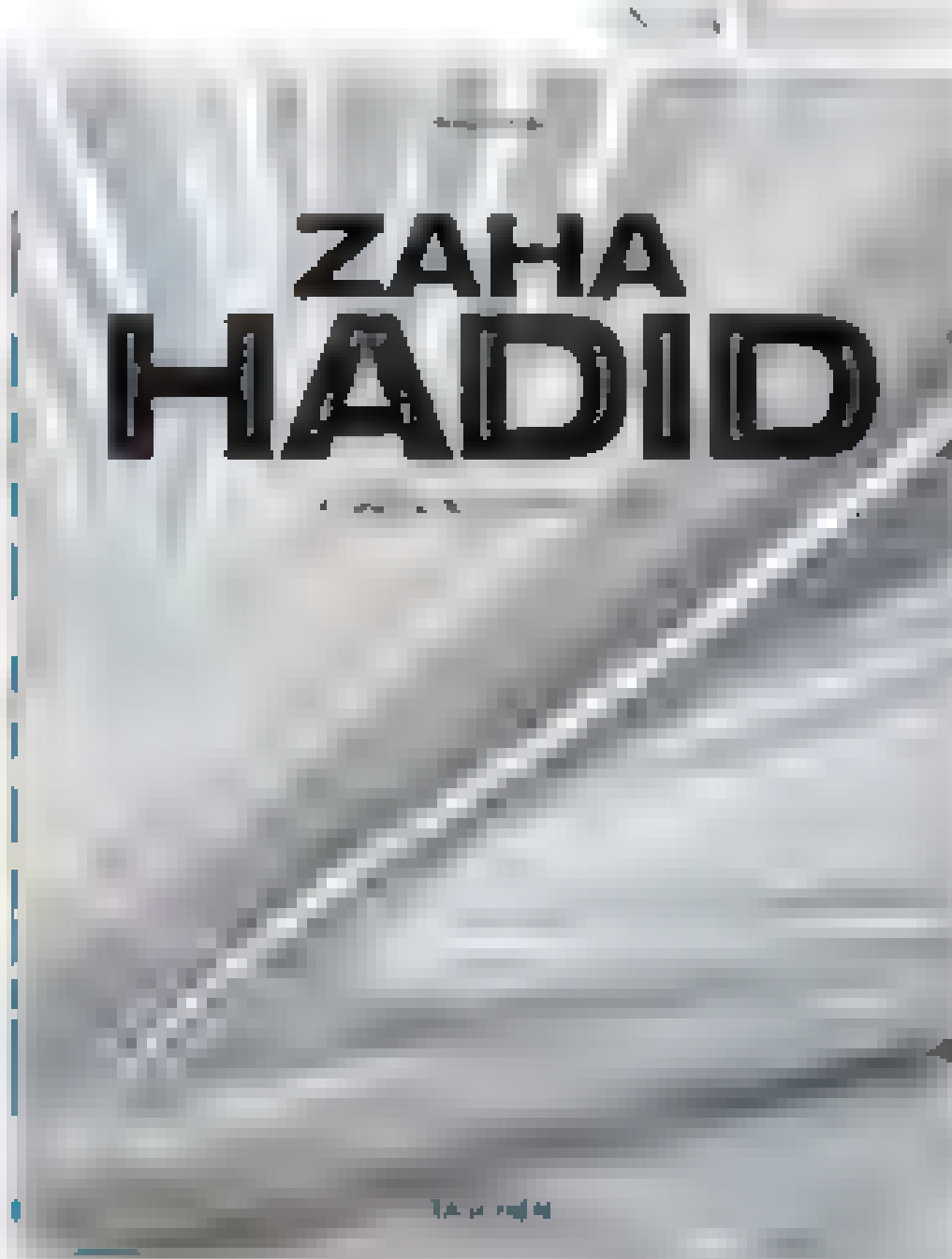
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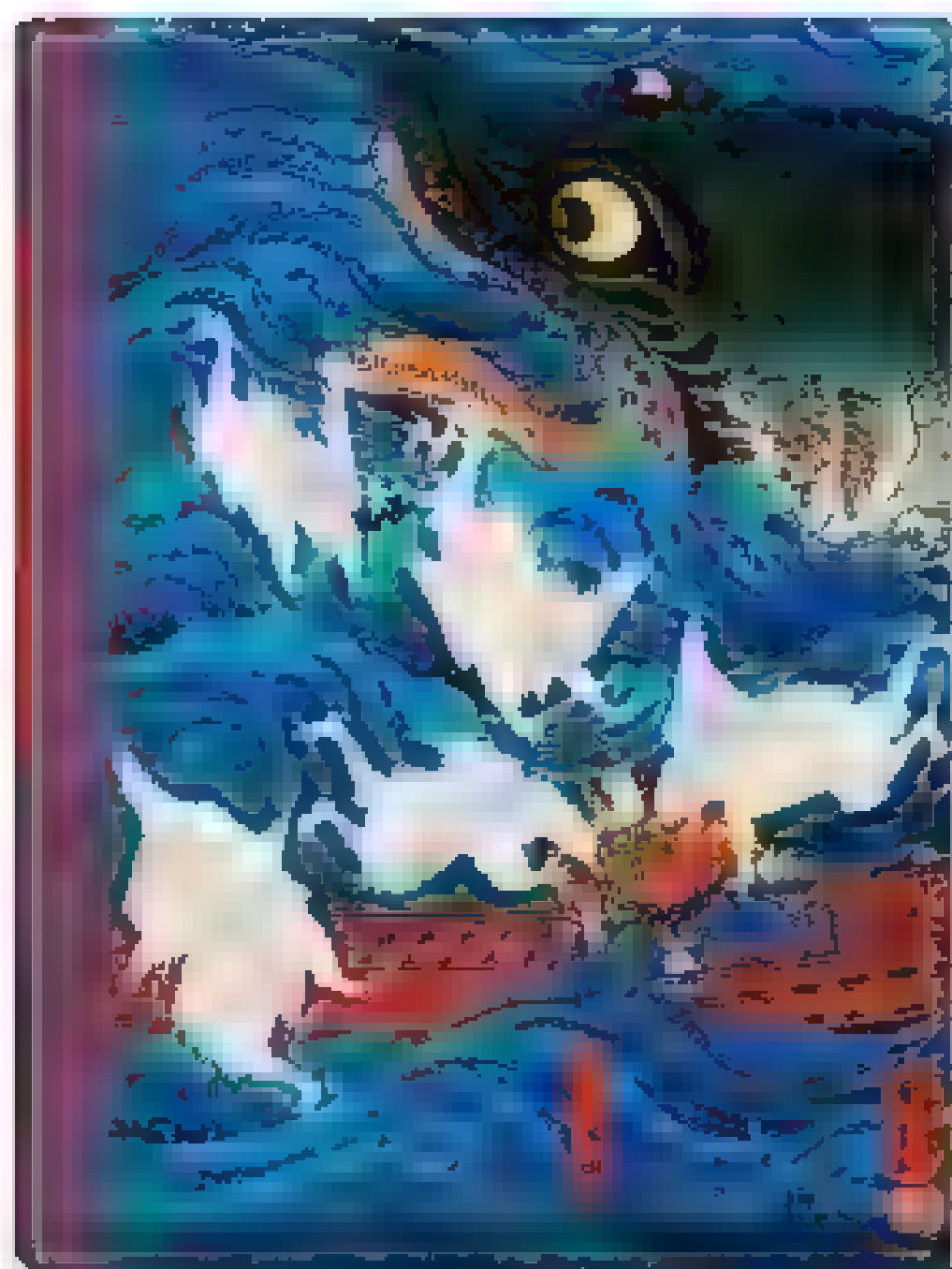


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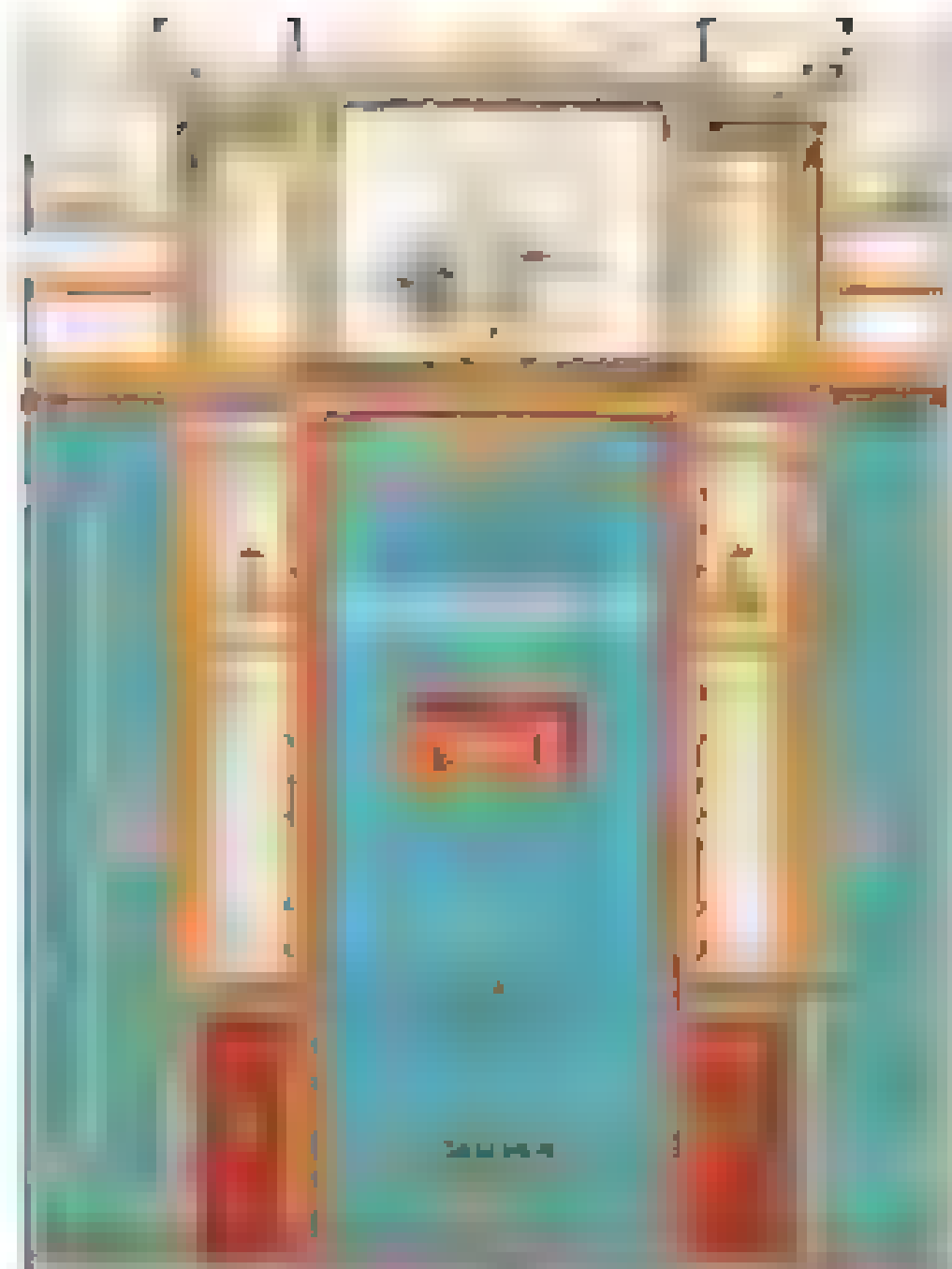


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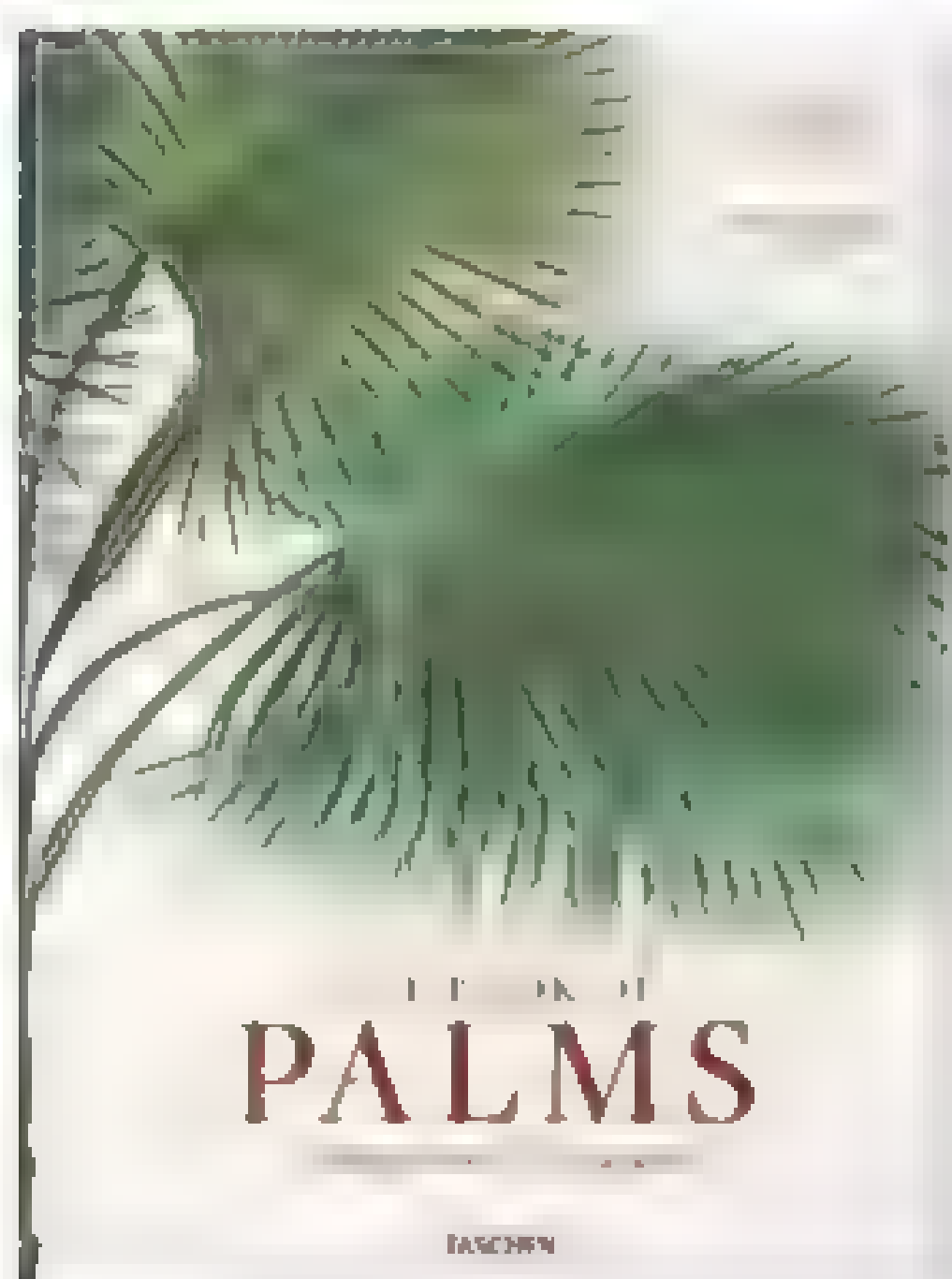
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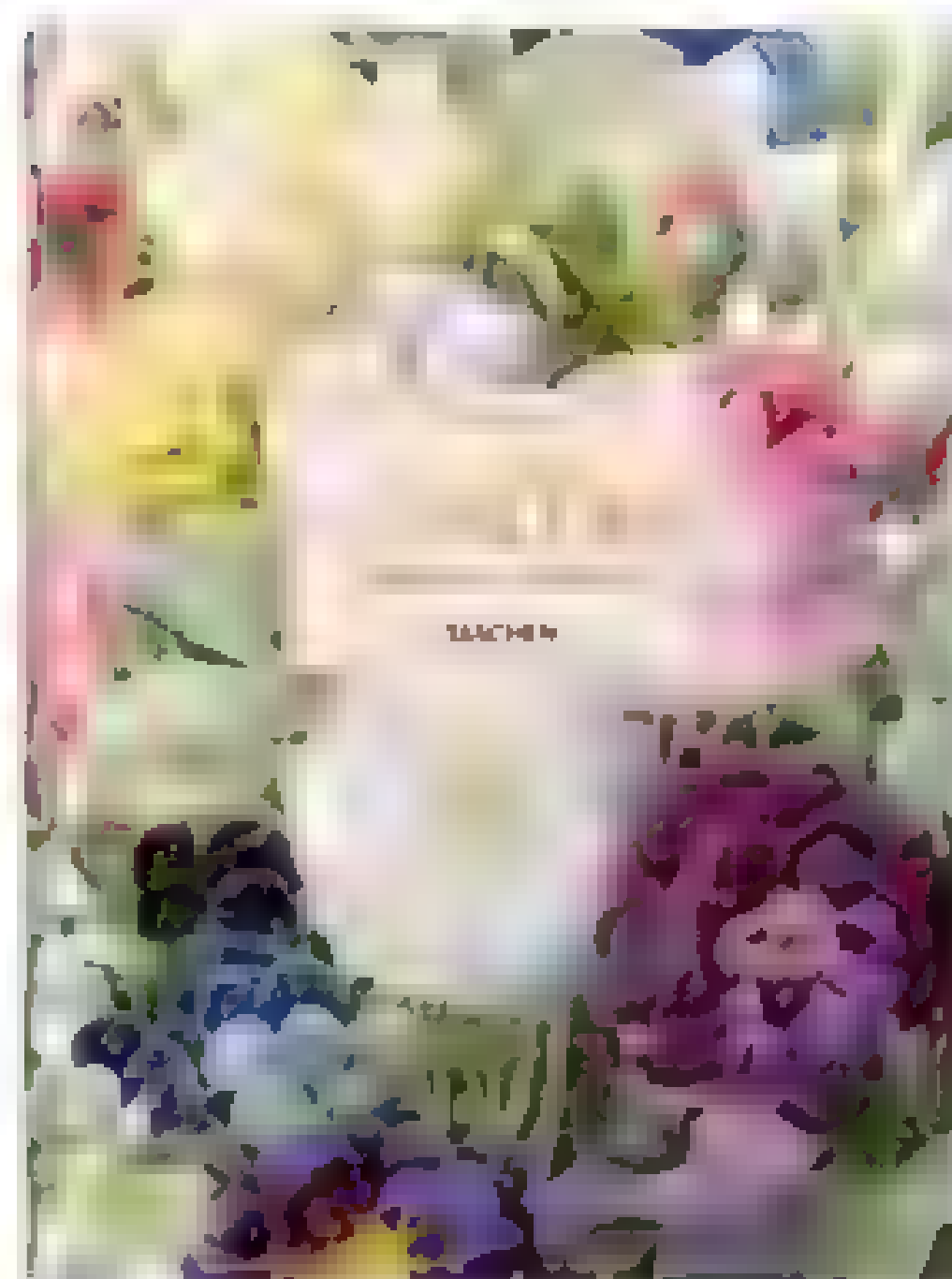
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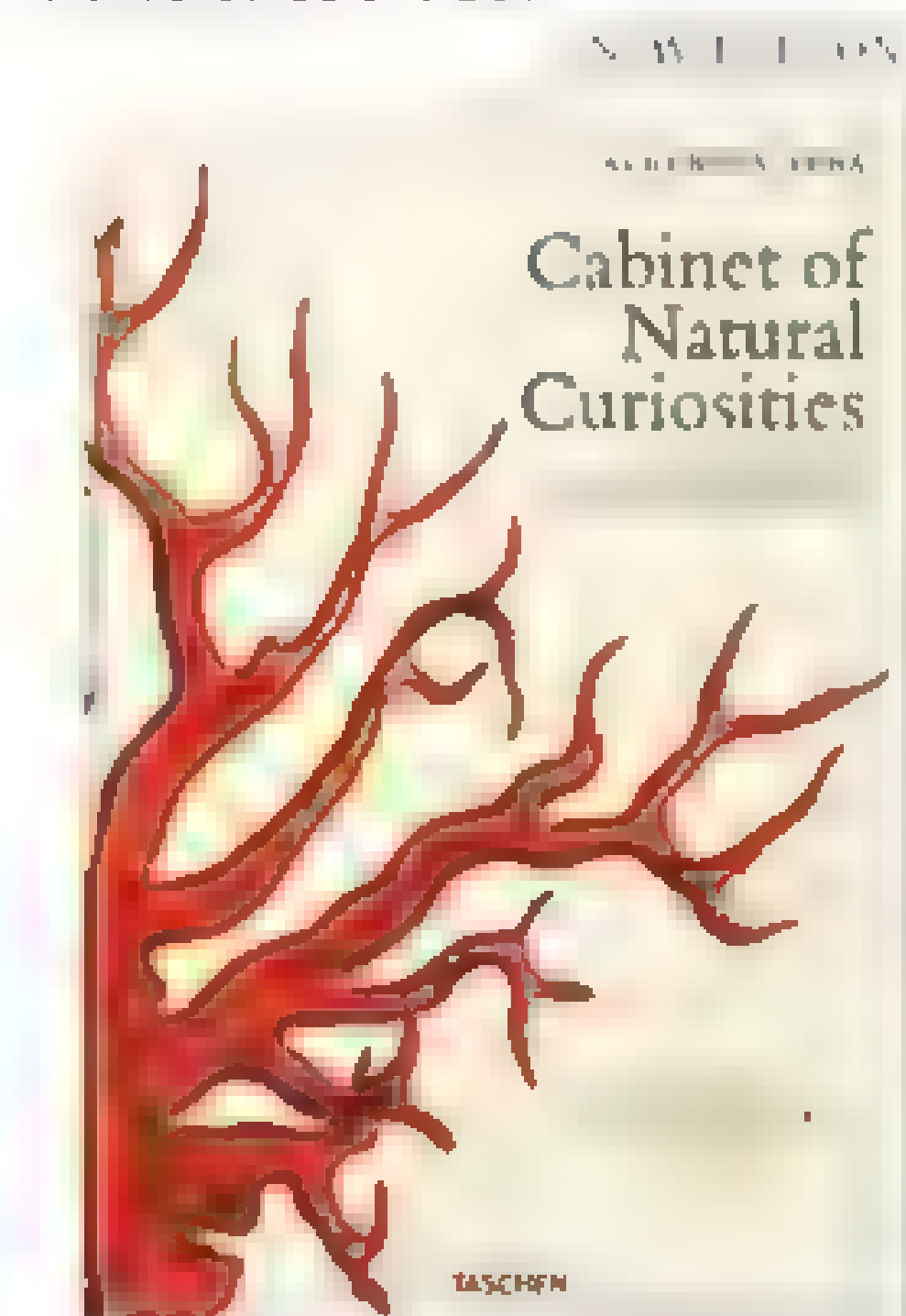
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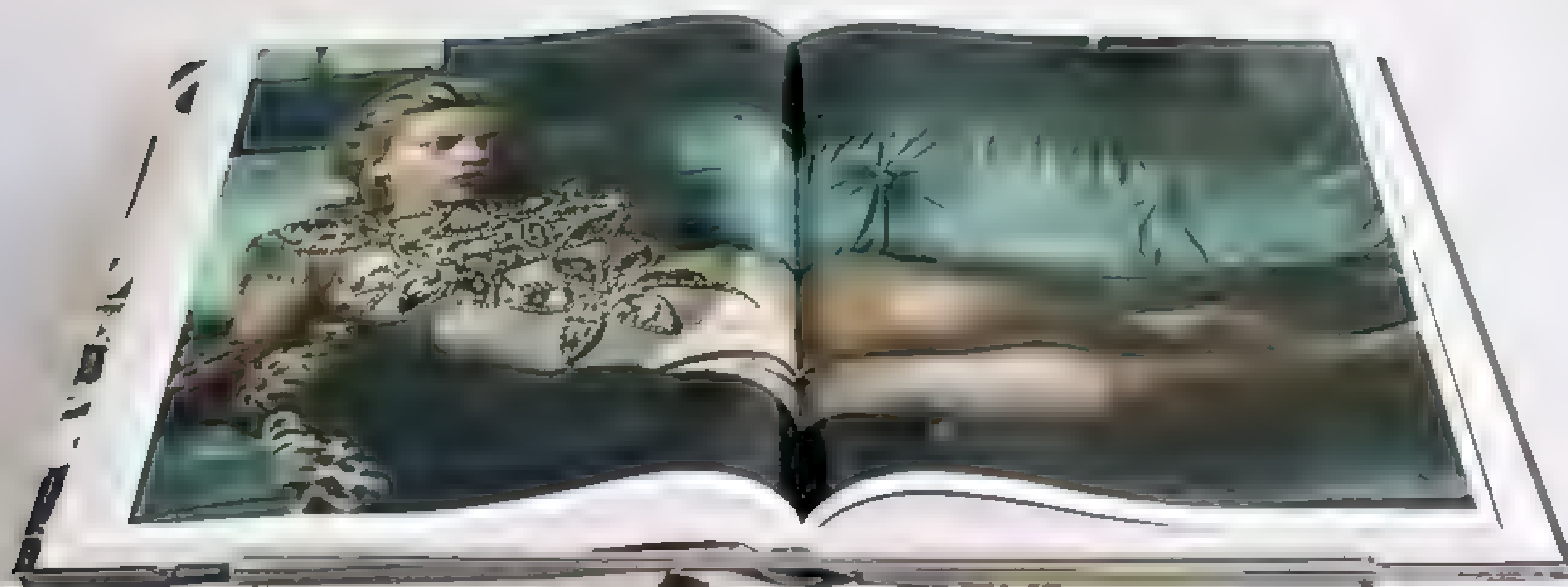
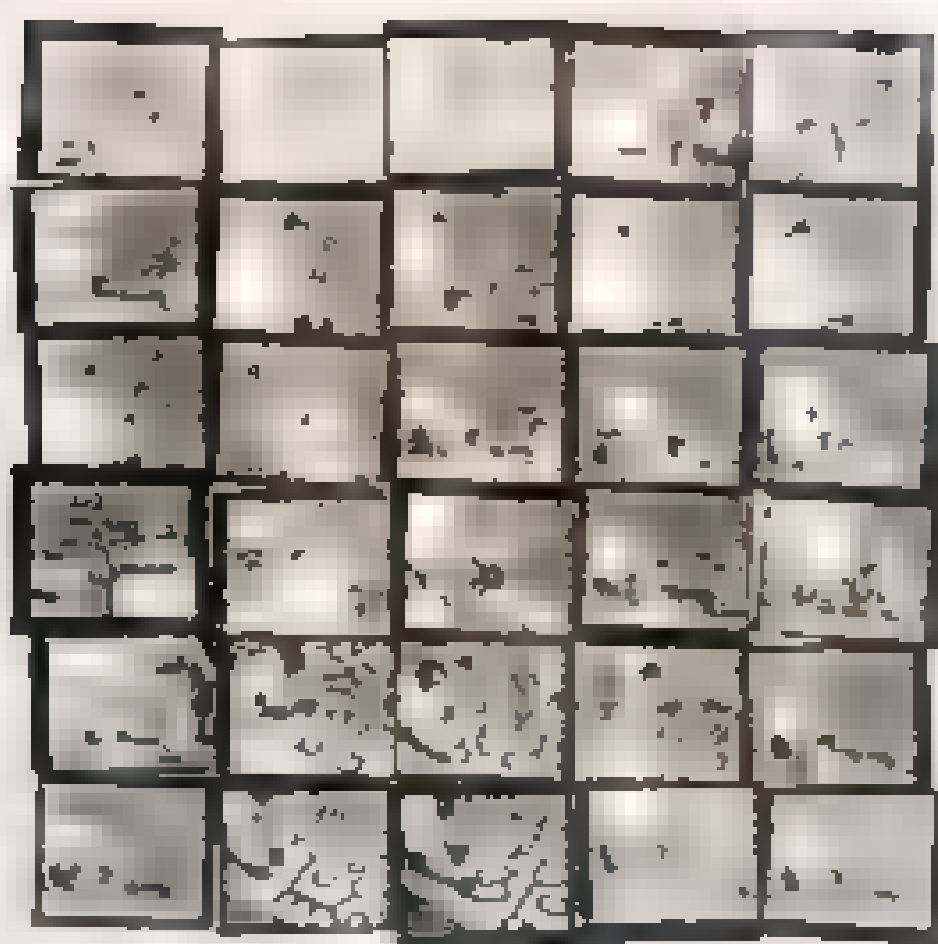
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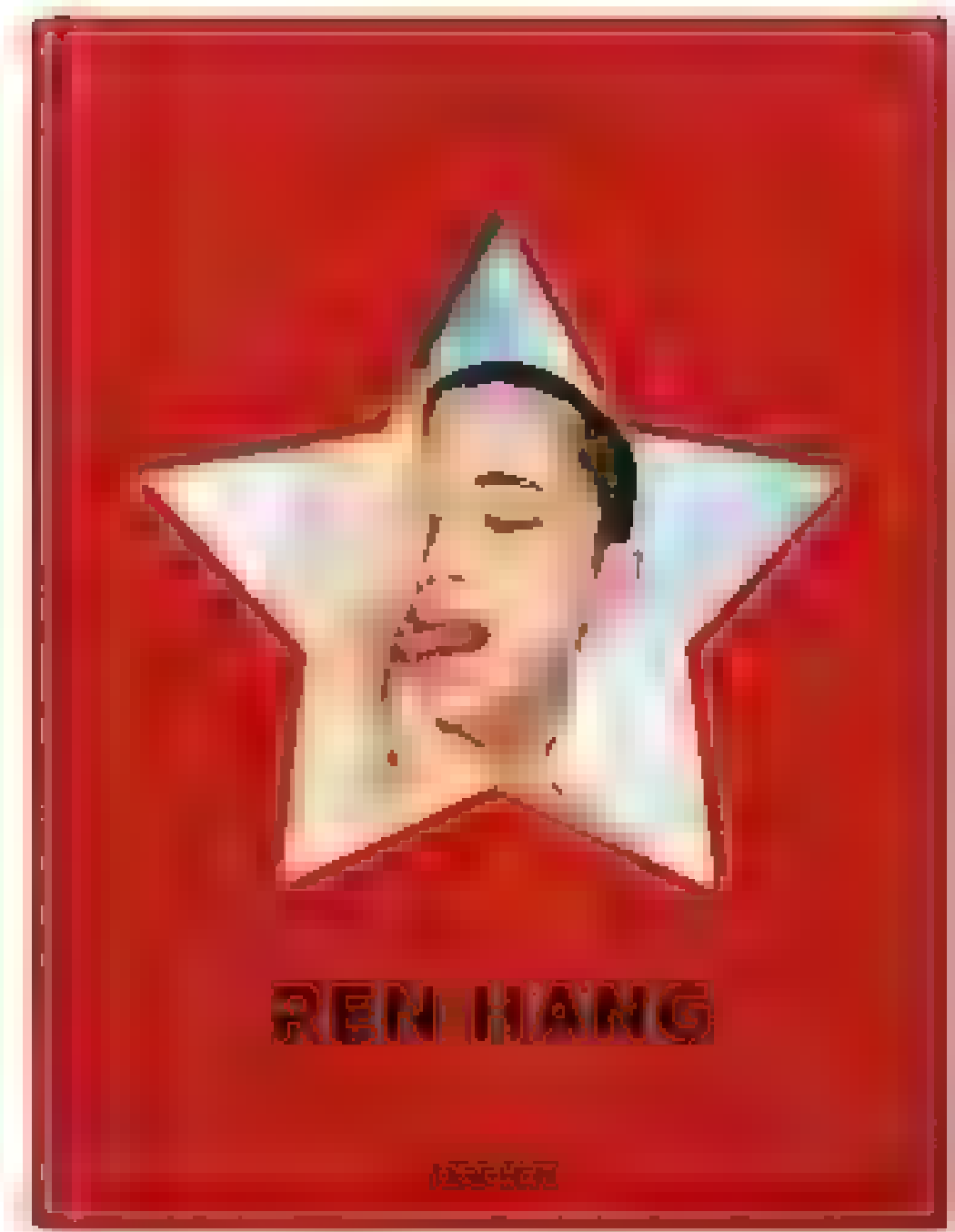




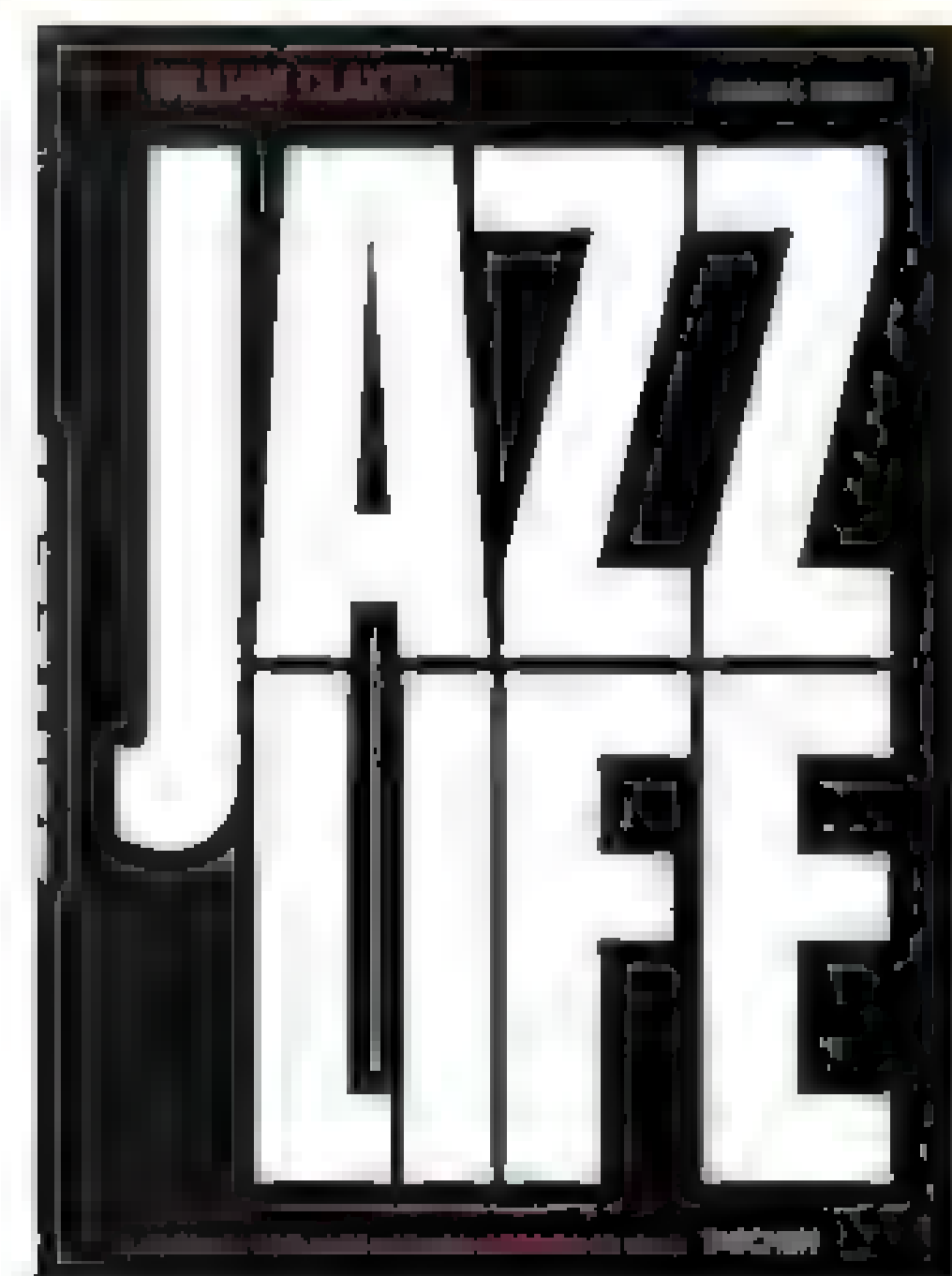
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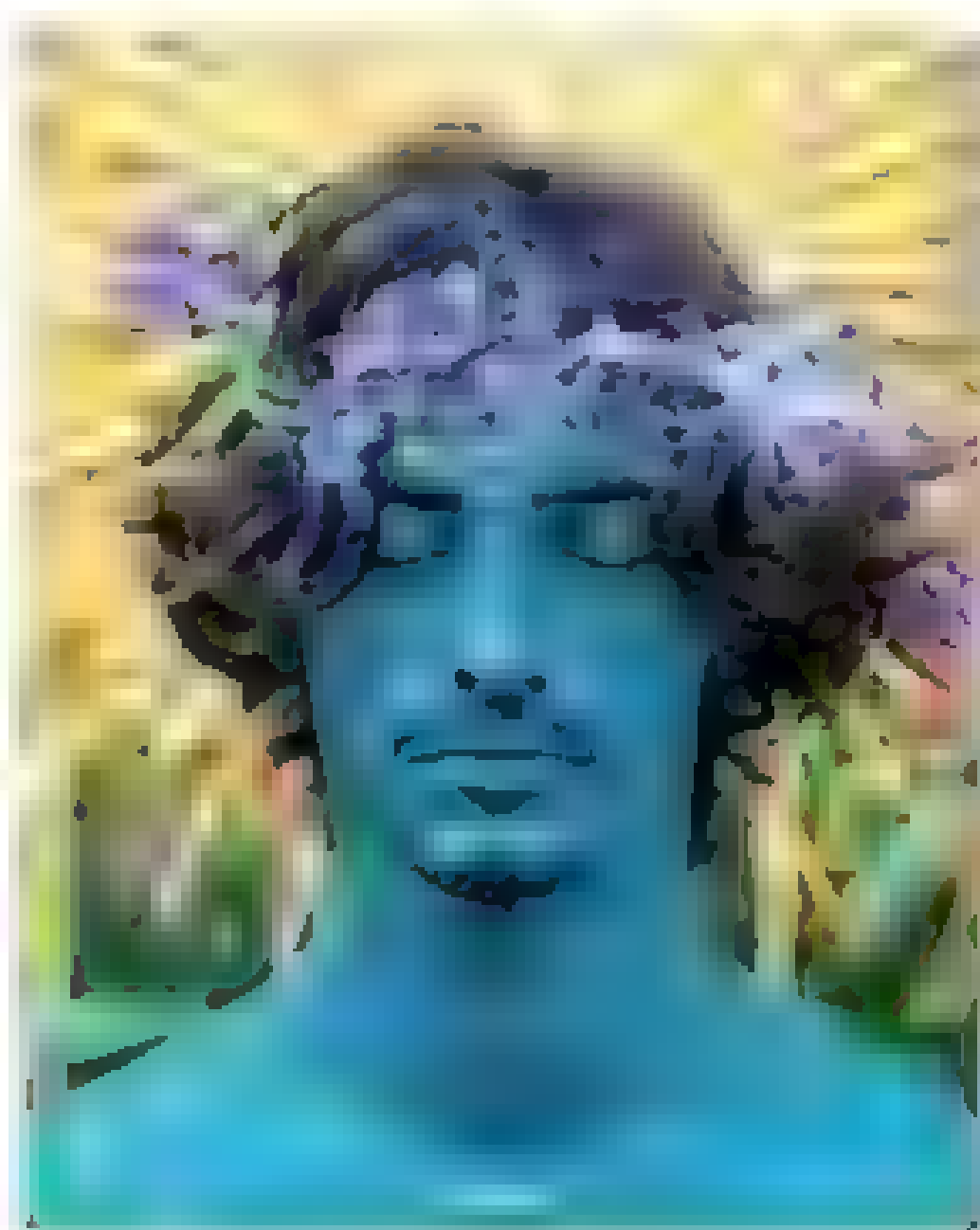
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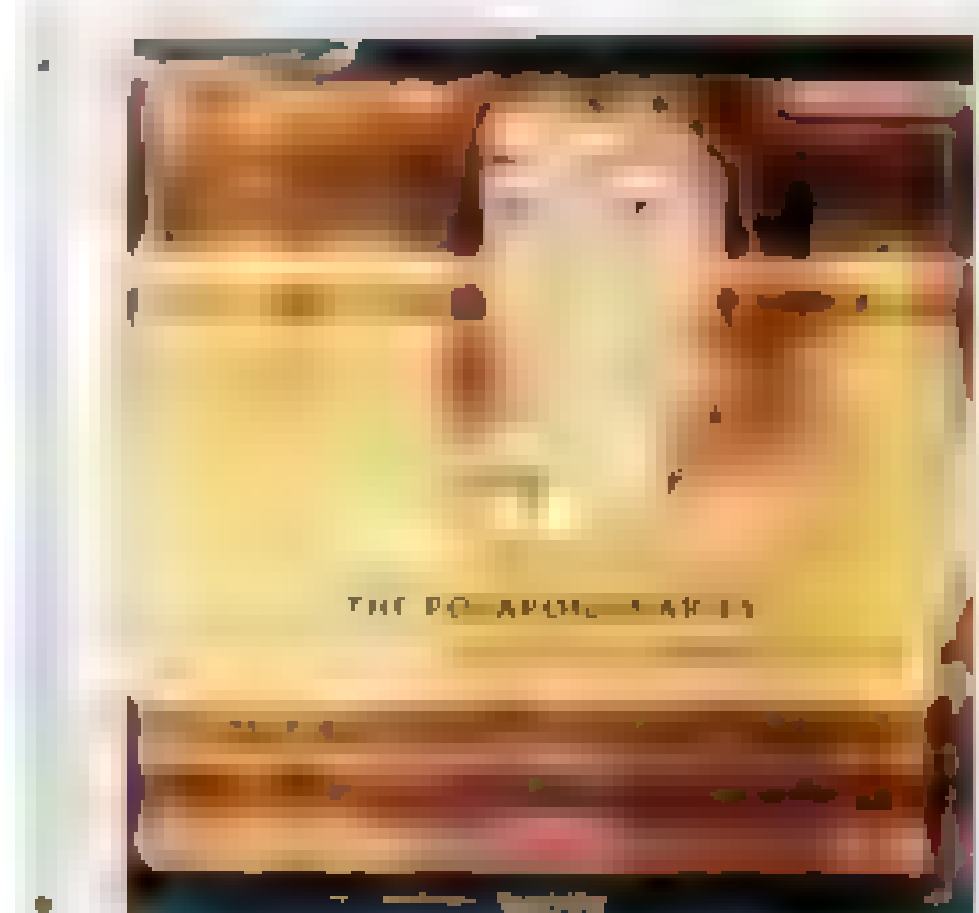
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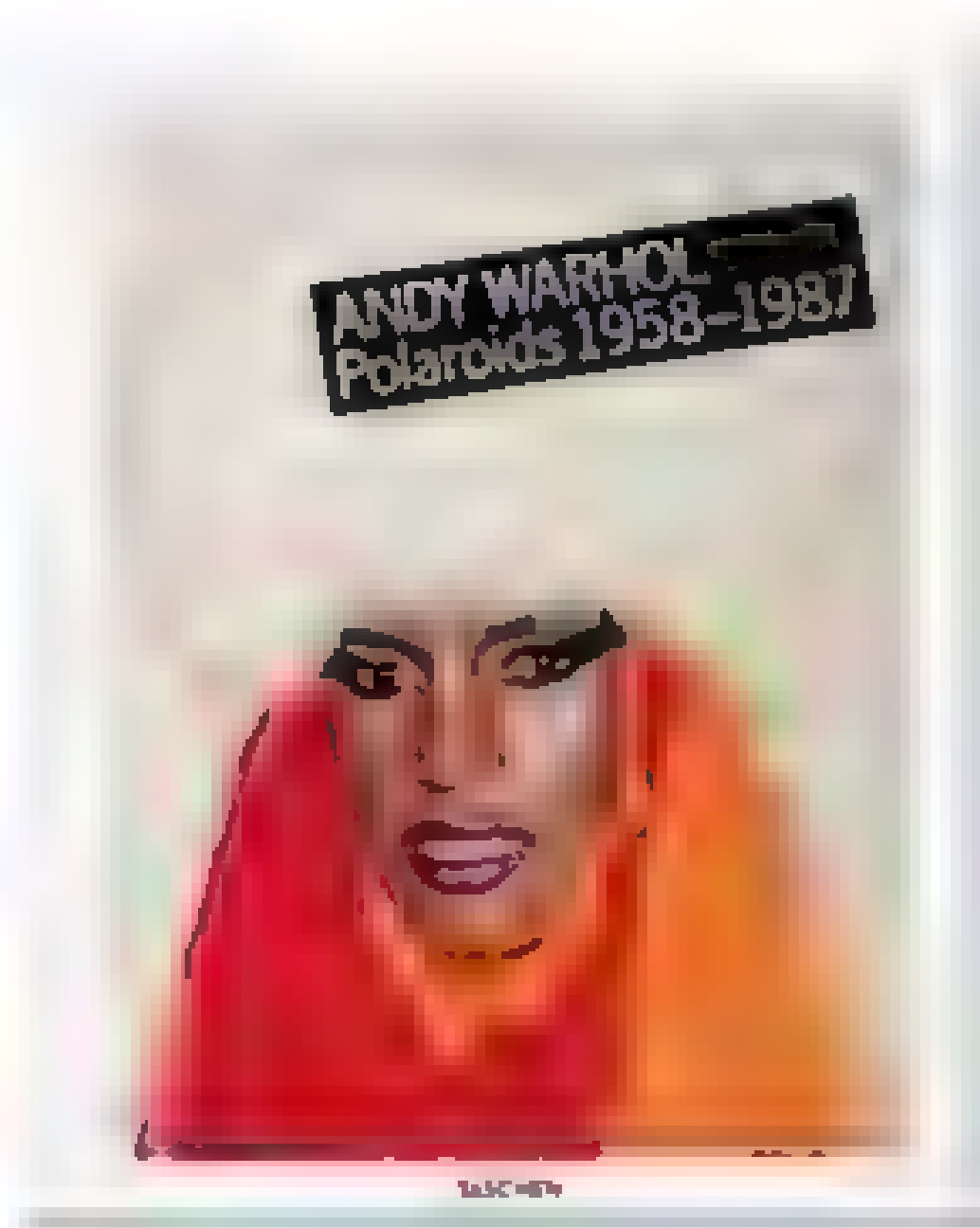
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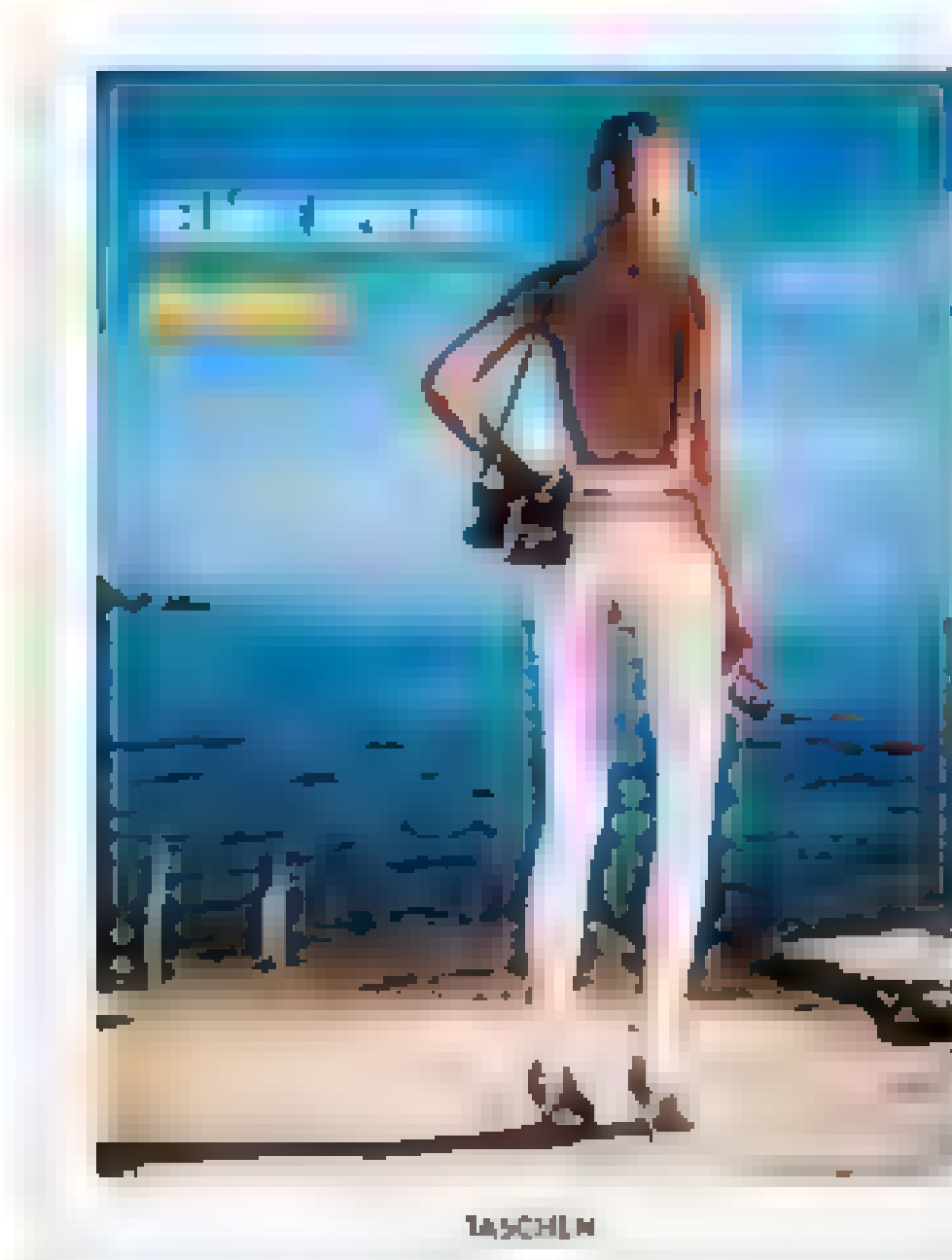
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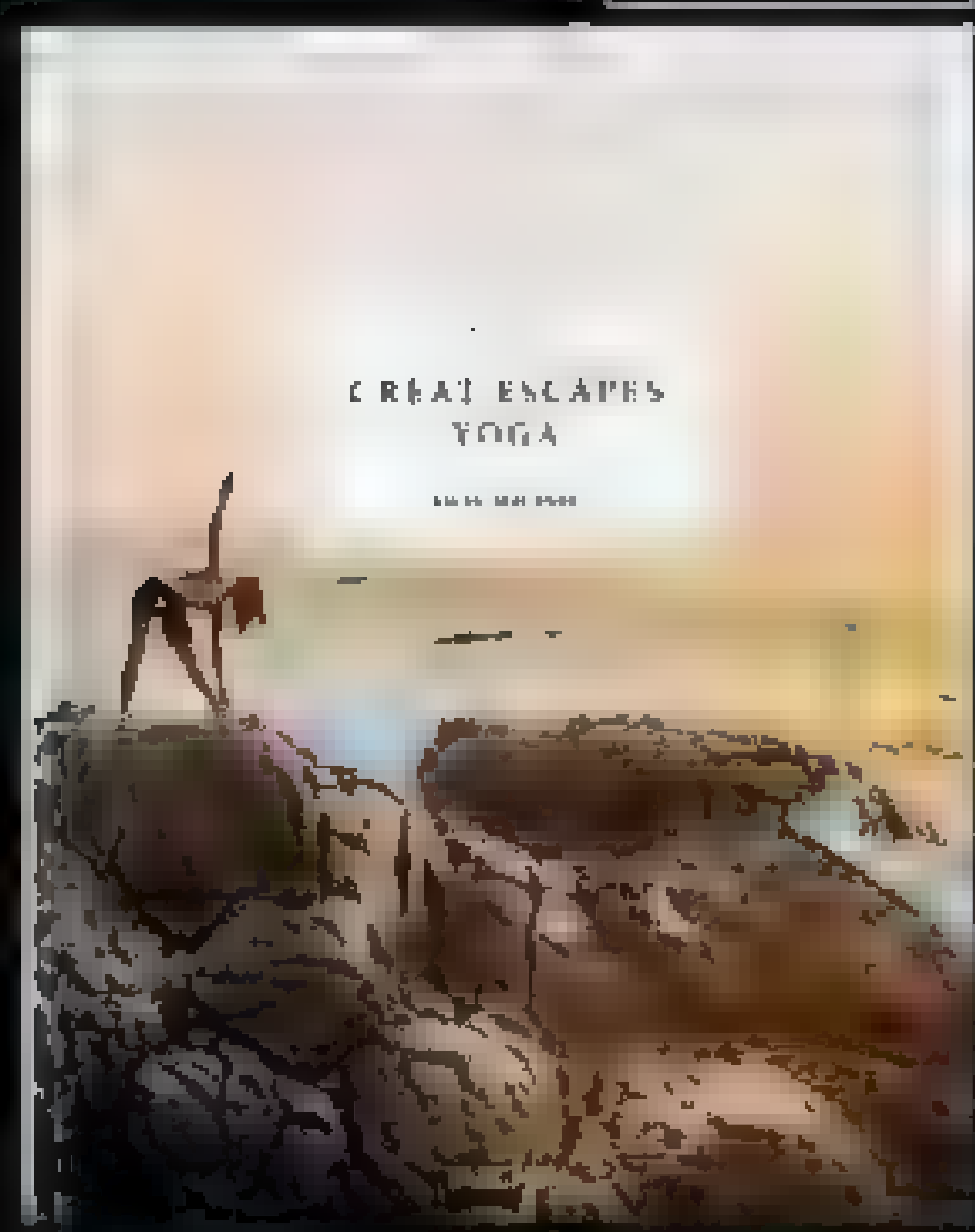
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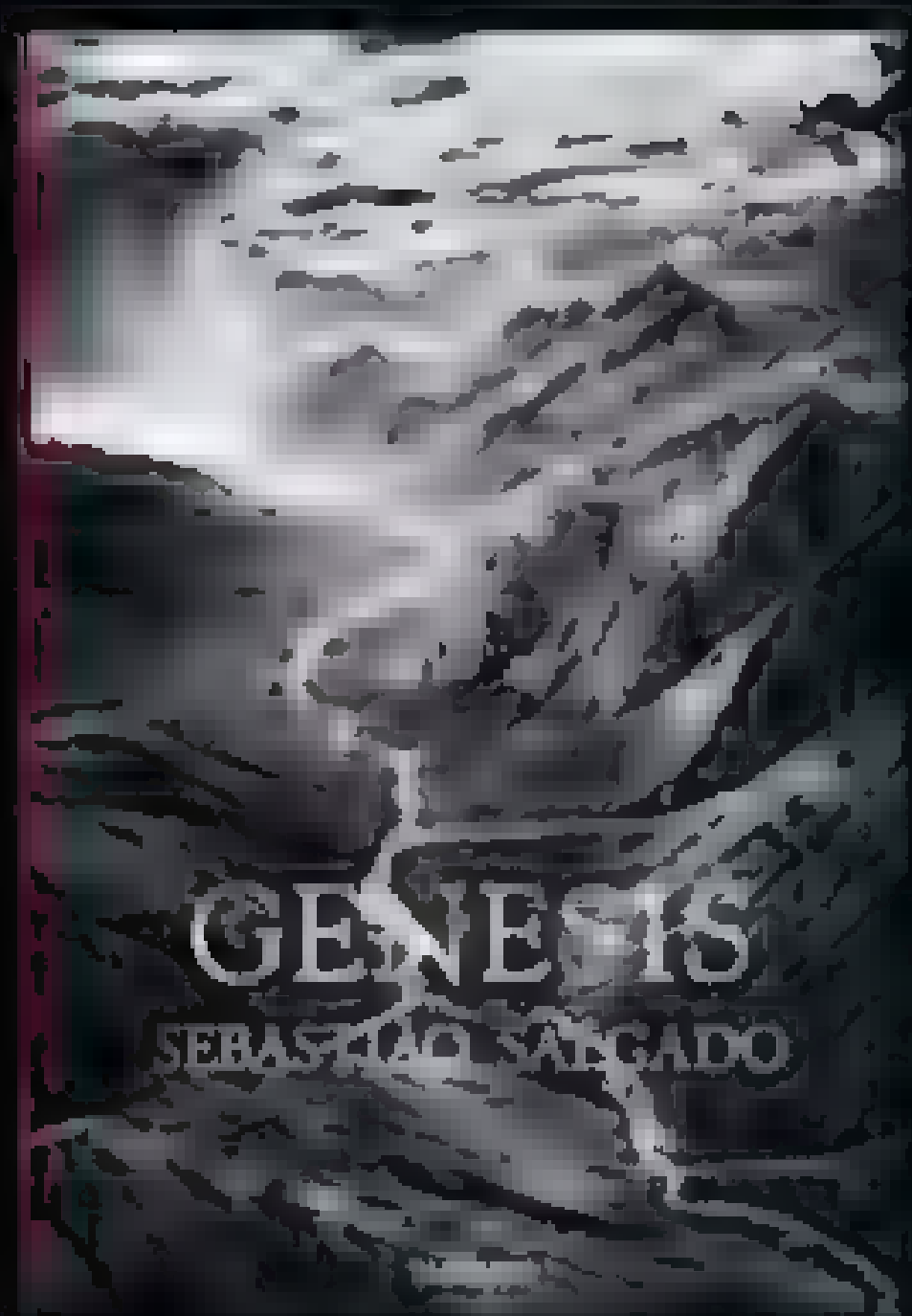
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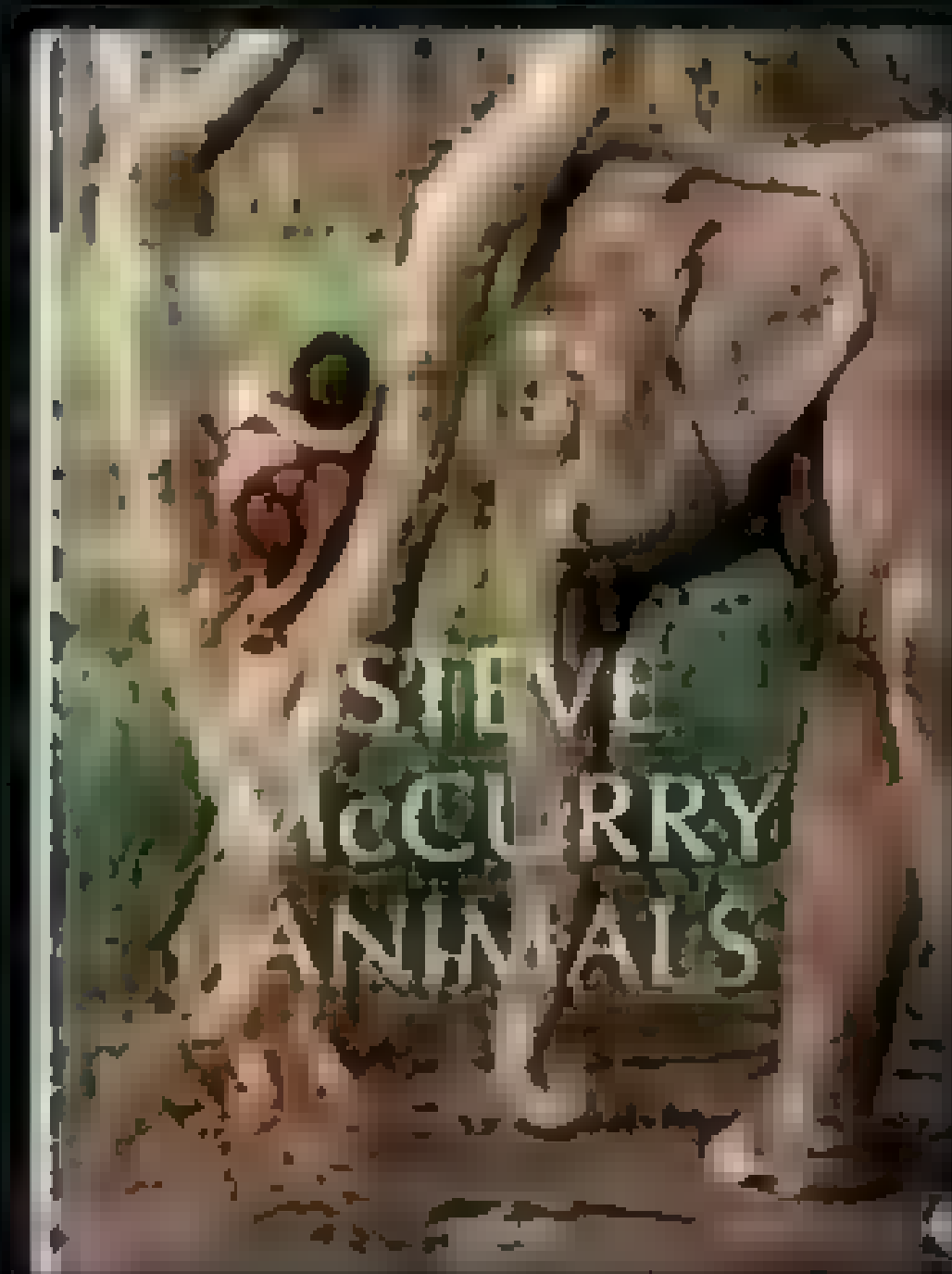
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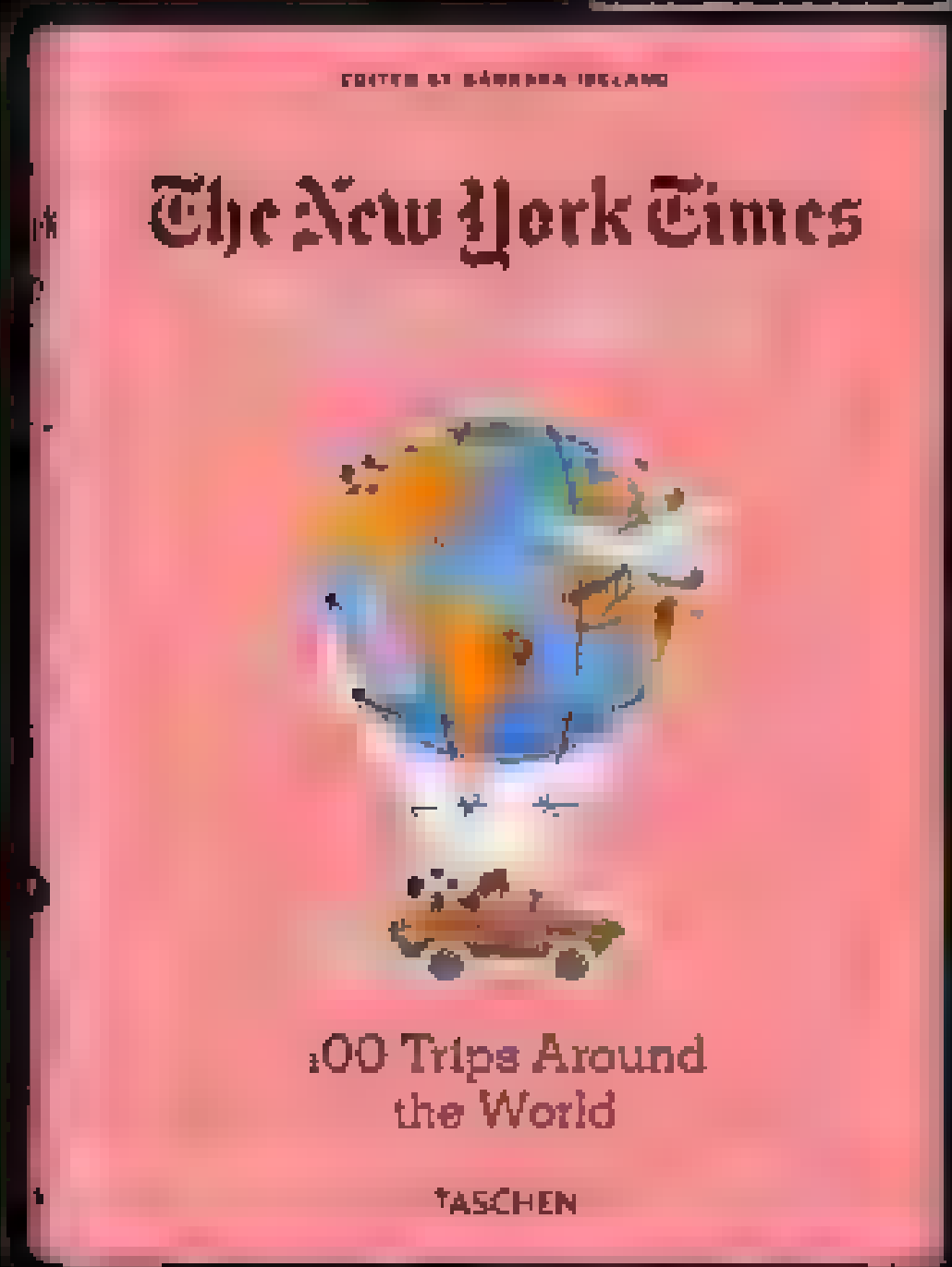


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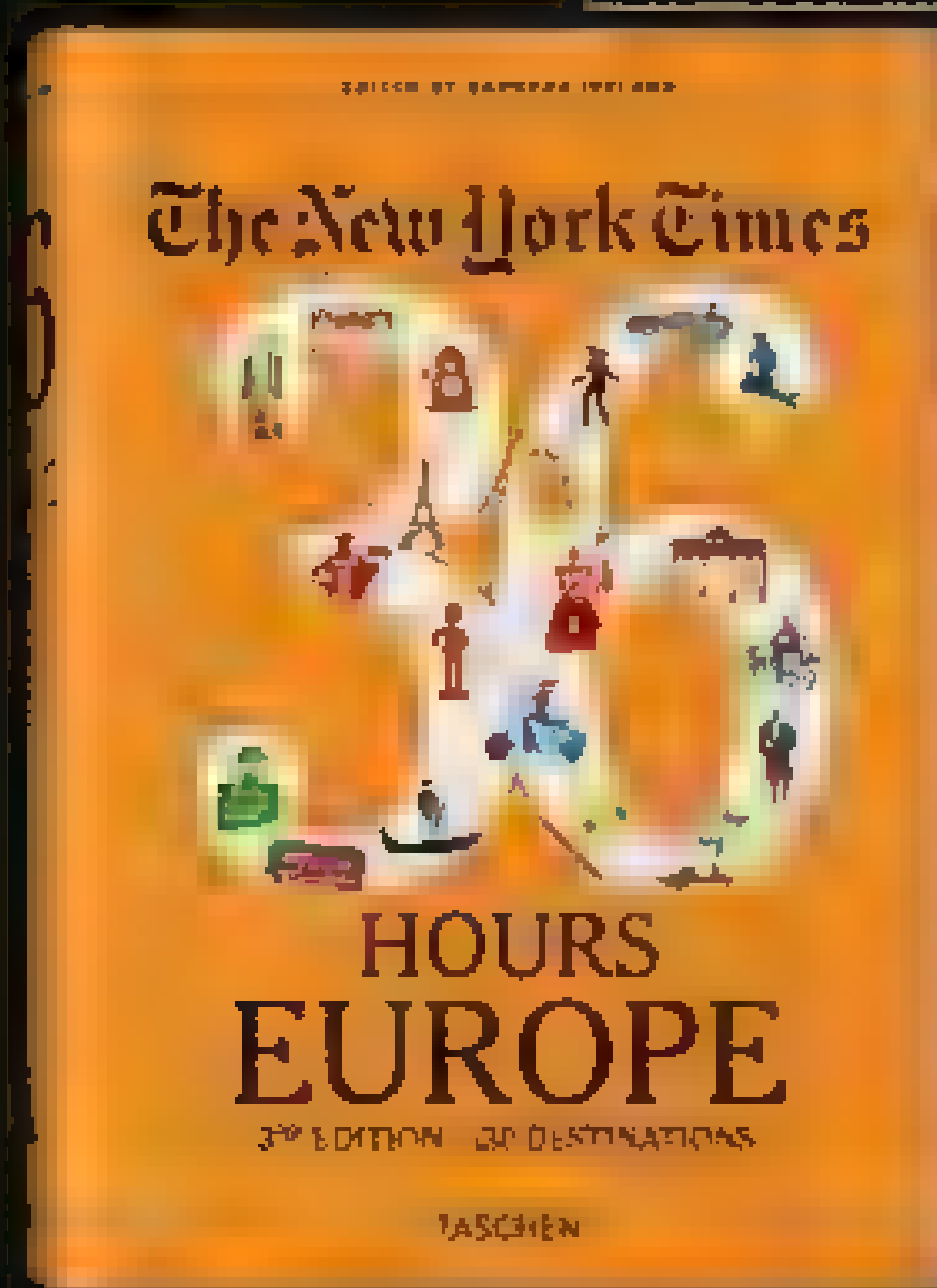
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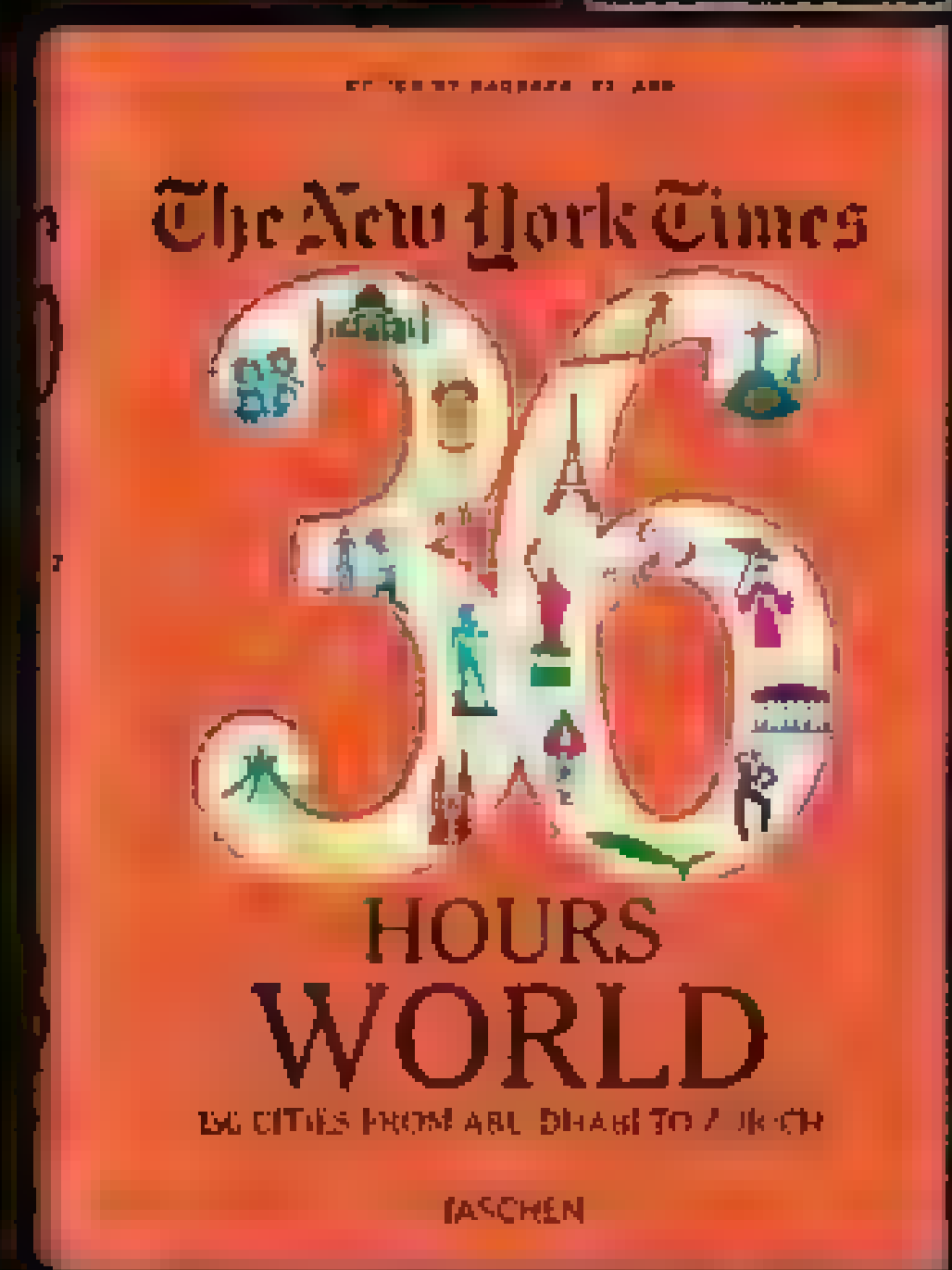
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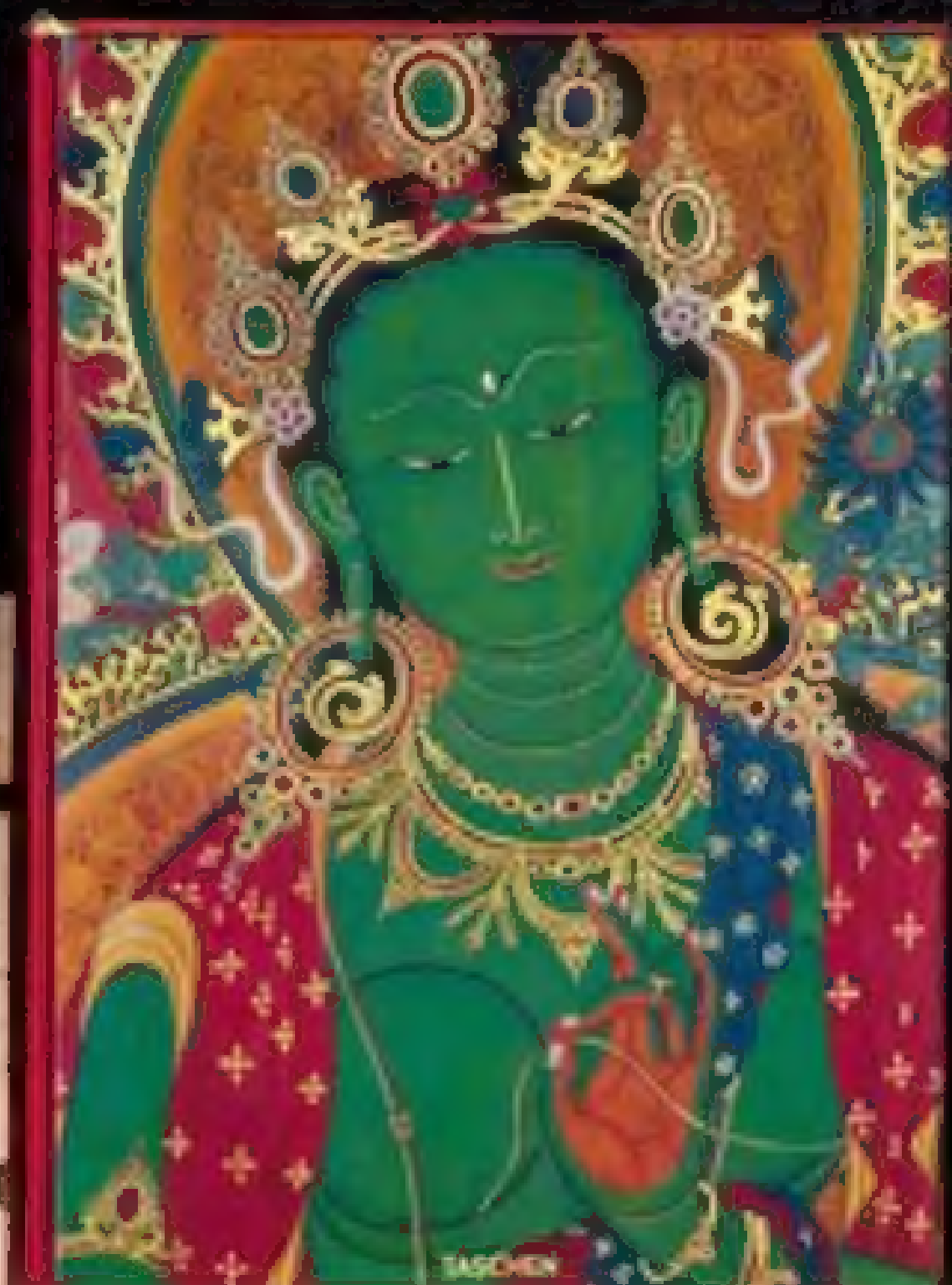
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